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THE

POSTHUMOUS PAPERS

OF THE

PICKWICK CLUB

CONTAINING A FAITHFUL RECORD OF THE

PERAMBULATIONS, PERILS, TRAVELS, ADVENTURES

AND

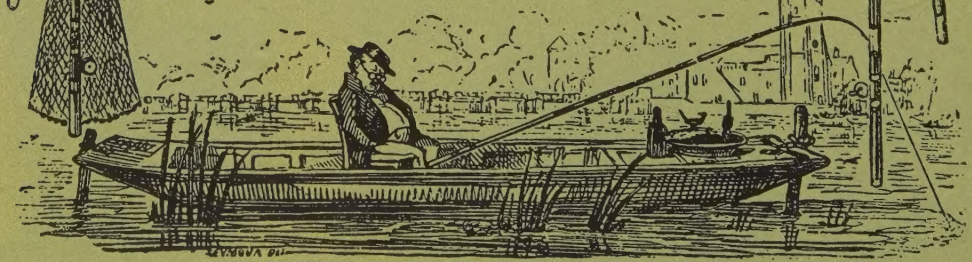
Sporting Transactions

OF THE CORRESPONDING MEMBERS.

EDITED BY "BOZ."

WITH FOUR ILLUSTRATIONS

BY SEYMOUR.



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APOLOGY

THERE is a dread malady which attacks book-collectors, striking down alike the ancient Dives who pretends to love his Caxtons and the sanguine youth going forth in quest of his first "Pickwick." This scourge has been studied by experts and by them named "Catalogitis." It is an insidious infirmity; indeed, many good bookmen may be its victims without incurring the suspicion of those with whom they are in daily association. The stricken man is observed to keep aloof from friends and family. He is abstracted and taciturn, and is rarely without a pamphlet in his hand and a pencil in active employment. He does not deliberately refuse food if it be thrust upon him; but at table, when tempted with his favorite dishes, he is likely to be checking with his pencil in some London price-list the books which he would buy if he could see his way to paying for them—and too frequently buys and trusts in Providence. Leigh Hunt, more than a half-century ago, recorded one of the earlier cases—his own; and he classifies the enjoyment to be obtained from a pencil and a catalogue as one of the loftier pleasures of the imagination. It is to the existence of catalogitis that this book owes its origin; to this and the ingenuous desire of all collectors to be garrulous upon their favorite subject.

If there is one thing that a book-collector loves more than acquiring books, it is talking about them. Indeed, there are scribes of good repute who maintain that bibliophiles prate so incessantly of their books that they have no time to read. There is, for example, Mr. Kenneth Grahame, who declares that the book-collector will talk about his books all night if you will let him, "wave his hand to them, shake his fist at them, shed tears over them (in the small hours of the morning), but he will *not* read them."

To Mr. Grahame's charge that the book-collector loves to talk about his books most of the fraternity will plead guilty. One collects books because he is interested in them, and one talks of those things in which he is interested.

And why should not the bookman talk of his books? Shall the business man talk of business, and the horseman of horses, and the sportsman of sport, while the bookman is condemned to be silent upon his best-beloved theme? Moreover, there is this to be said for the book-collector's talk: he will not impose it upon an uninterested listener. The golfer may discourse of his game to one who knoweth not the clubs one from another, nor calleth them by name; the fisherman delights to tell fishy stories to the placid unbeliever; but to talk of books to one who neither knows nor cares about them bores alike the just and the unjust.

As to the reading of books Lamb might have added to his "Popular Fallacies" an essay—"That Book-Collectors Do Not Read." It is true that there are collectors—bibliotaphs rather than bibliophiles—who buy books not because of any fondness for them, but that they may be known to possess them. These do not read their books, chiefly for the reason that they listen to the counsel that leads them to "Aldines, Bodonis, Elzevirs," to Caxtons or incunabula which they—most of them—could not read if they would.

It does not follow that the lover of books must read the identical volumes that he collects. I know a German professor who prizes an Etruscan ewer, but I have never known him to send it for the evening's supply of foaming Pilsener. Assuredly one does not collect first editions of famous books in order to read them, but because one *has* read them, has perhaps known and loved them for many years. None but a Monsieur Jourdain would collect the books of Keats or Shelley or Tennyson without having known the poems and loved the poets. Unquestionably there are books that are not intended to be read. If I were the owner of the copy of Keats's "Poems" which Shelley had in his pocket when he was drowned, and which Trelawney threw upon the funeral pyre, I confess I should never read it, though I might keep it in a little shrine and burn incense to it. If I were going on a railway journey, and thought of reading "Vanity Fair," I certainly should not take the copy of the book which Thackeray sent to Mrs. Brookfield. One would not choose a first folio Shakespeare as a companion for a lonely luncheon. There are millions of books fit only to read, but there are a few that should be treasured as the relics of the saints. After the Frederickson sale, when I was carrying home the copy of "Queen Mab" given by Shelley to Mary, an old gentleman, a stranger, stopped me and said: "Pardon me. Would you mind let-

ting me hold that book in my hand for a moment?" He caressed the volume, looking at it longingly with tears in his eyes. Scoff not, O reader of "the six best sellers"! That old man was a poet, though he had never written a line; and, if you think such sentiment maudlin, remember that Thackeray—a cynic, they say—pressed to his lips a letter written by Lamb and murmured, "Saint Charles."

There are some benighted beings so wandering in darkness that unto them the ways of the book-collector are past finding out. Several genial writers have shown a certain weakness, a deference to the spirit of vandalism, by striving to answer the question, "Why first editions?" Why seek to convert the Philistine? He may be above you, or he may be below you, but surely he is not of your kind; and you and he are destined to a permanent happy misunderstanding. Should any worthy troglodyte try to hold you with his skinny hand and his glittering eye to ask you, "Why first editions?" do not rage against him nor despitefully use him, but with a superior smile pass on, pitying rather than scorning. Who knows but he may be one of those who subscribe for "limited editions" illustrated with photogravures? If a man's mind can be so uncouthly practical that he can think of asking, "Why first editions?" he is beyond the reach of sentimental argument. He is one of Dr. Johnson's "prosaic rascals," and the wells of poetry and romance are dry within him. Do not tell such a man that a first edition brings you nearer to the author. He will ask, "Why nearer to the author?" and you will be lured into a maze of subtleties. Do not use Eugene Field's pleasant fancy: a collector prefers a first edition even as a man would rather marry a maid than a widow. The parable is pleasing, but such refinements are thrown away upon one who can ask, "Why first editions?"

Strangely enough, men of apparent intelligence sometimes ask this amazing question. A very clever man—a doctor—once looked at my books and said, "I suppose collecting books is the most interesting pursuit in the world?" I was about to extend the hand of fellowship, when he added, *"Next to collecting china."* I could not refrain from asking him if he had ever collected buttons. This same doctor (and he really is a clever man) once put to me the ridiculous query, "Why first editions?" It appeared that he liked to read *recent* editions of the poets. I fancied that he preferred these on sanitary grounds. New books are cleaner, and he is always on the lookout for germs. Eventually I learned that he was wont

to tear a book to pieces and carry a few leaves in his pocket to be read at odd times. Although a doctor, he was a fervent admirer of Wordsworth. Once I was with him on a yacht, and some of his despoiled leaves of a blasted Wordsworth blew over the deck. Another of the party, a theatrical manager (a clever man, too, who says he collects dramatic literature), picked up a page and began to read derisively the poem beginning:

"She dwelt among the untrodden ways."

He ridiculed Wordsworth unmercifully. And my heart was glad, for oh, it is a joyous thing to hear a doctor and a theatrical manager dispute about Wordsworth, especially when both have asked you, "Why first editions?"

The collecting of books is inspired by a sentiment founded on reverence and hero-worship. It would seem to follow that the more interesting the history of a particular copy of a book, the greater the appeal to the collector and the lover of literature. If, as Byron says, "a book 's a book although there 's nothing in it," surely a book is more than a book when the extra something in it takes the form of a presentation inscription by its author, or notes in the handwriting of a famous man who once owned and read it.

It is intended to include in this catalogue only books which are interesting on account of their associations and books which have been made unique by the addition of letters or manuscripts. Few have been included merely as rarities or first editions. The overworked words "rare" and "scarce" have not been employed, except in cases where they give information about little-known volumes. The autographs have not been catalogued separately, the description of each appearing in connection with the book with which its interest is associated.

In the preface to his catalogue, Frederick Locker-Lampson apologized for having so many books. I cannot conscientiously apologize for having so few; yet, when I think of the wonderful things that have been offered to me which I perforce declined to buy, a feeling of sadness comes over me that is decidedly akin to pain. Time was when I might have bought nearly all of Keats's letters to Fanny Brawne at a price that now seems trivial. Once I was offered a pathetic scrap of paper which was the only will and testament of Adonais. In it he expressed the hope that the sale of his books

would be enough to pay his tailor a small balance due. And there was the mildewed sheet of paper with manuscript verses which Trelawney found in Shelley's pocket—the last verses written by Shelley. "Budge," said the fiend. "Budge not," said my conscience. It is not the yielding to temptation that oppresses me; but oh, the remorse for the times I yielded not!

H. B. S.

AN APPRECIATION

WHAT would Charles Lamb think if he could know how the shabby old books which he saved from the paper-mill would be made immortal by their short sojourn upon his shelves? Although Keats wrote, "I think I shall be among the English poets after my death," he could never have imagined that his little books, for which there were no buyers in his lifetime, would become treasures of great price. What would Dickens or Thackeray think if they could know how copies of their books given almost without thought to friends or neighbors, and which upon fly-leaf or title-page bear a few commonplace words, would have their value enhanced a hundredfold by these simple inscriptions?

We value these "association" books because they bring us, no matter through how many hands they may have passed, into direct communication with the writers. Our hands touch the same covers, our fingers turn the same leaves, our eyes look upon the same printed words as did the hands and fingers and eyes of Dickens, Lamb, or Keats so long ago. The written inscription, if autographic, shows that the particular volume is one of two or three which actually passed through the writer's hands, lay before him on his desk, and received the ink from the pen held in his hand. The manuscript only can bring us closer to the writer himself. Who that cares for books at all can fail to feel the thrill that comes at the sight of these books! The artist puts much of himself into the pictures which he draws or paints of his contemporaries and his surroundings, but the writer, the story-teller comes nearest, of all men, to a life after death. Not immortality, perhaps, but a life of a few hundred years, is granted to a few great poets and prose-writers of each generation. And if, like Keats or Poe, they suffer from poverty and physical discomfort while living, they get their reward. The difficulty is that no man knows. The prophet vainly proclaims the perpetuity of the work of this writer or that. But time alone tells.

It has not been the good fortune of any of us to "see Shelley plain," but we can get nearer to him probably through books

and letters such as those in this library than by any other way. We wonder and try to find out who Frederick Salmon was, to whom Dickens gave so many books. Peter Rackham is probably better known because Thackeray gave him a copy of "The Virginians" than for any doings of his own in his lifetime, and book-collectors think the better of him because he did not bind the books. "Dearest Trippy" and "Dear Cummy" were humble people in their lifetime, and are entirely forgotten except for their association with Mrs. Browning and Robert Louis Stevenson.

The books and manuscripts described in this catalogue furnish material for a multitude of thrills for the heart and mind of him to whom such things appeal. For it is no ordinary library that is described in these pages. In the inscriptions in the books and in the manuscripts and autograph letters the great minds of the past come back again. Almost every letter gives some new characteristic or new fact about the writer, and where these allusions are obscure or need explanation they are made plain by the owner's notes, prepared with study and loving care.

The bringing together of a set of first editions of the writings of Charles Dickens is one of the favorite pursuits of the bibliophile of the present day, but few can in their wildest imaginings ever dream of a *set* of presentation or inscribed copies. Mr. Smith began his collection of Dickens more than twenty years ago, and has, at least as far as the regularly published books go, practically achieved this notable feat. His "Pickwick," the crux of any Dickens collection, is the most interesting copy extant, and was closely associated with Dickens's first rise to fame and with his private life at the time. It is in the original nineteen parts, with paper covers and advertisements as issued monthly, and each one of the fourteen numbers contains an autograph inscription presenting the book to Miss Mary Hogarth, his wife's sister. The shock of her sudden death in 1837 was so great that the publication of Part XV was postponed for a month, and this part contains a printed notice explaining the delay. Another copy of "Pickwick" contains a presentation inscription to the actor William C. Macready.

"The Village Coquettes" is in the original board covers (the only copy known, apparently, in this condition), and was given by Dickens to John Hullah, who composed the music for the piece. The "Sketches by Boz" (1839) was owned by Dickens's father, and was no doubt a presentation copy. The "Bleak House" was given

by Dickens to his two daughters, Mamie and Katie. The "Grimaldi" was given to J. P. Harley; "Master Humphrey's Clock," to Walter Savage Landor; "American Notes," to the Countess of Blessington; the "Christmas Carol" and "Pictures from Italy," to Serjeant Talfourd, to whom "Pickwick" was dedicated; the "Cricket on the Hearth," to Victor Hugo; and "Little Dorrit," to W. H. Wills, with whom Dickens was long associated on *Household Words* and *All the Year Round.* Other books bear presentation inscriptions to Charles Kent; Douglas Jerrold; Dickens's sister, Mrs. Austin; his aunt, Mrs. Barrow; Dickens's physician, Dr. Elliotson; his old school friend, Thomas Mitton, and others, including books given to those all but unidentified friends, Peter Rackham and Frederick Salmon.

Among nearly one hundred autograph letters of Dickens, almost every one of which has some definite literary or personal interest, the most important are the twenty-two letters written to W. H. Kolle, the closest friend of his youth and early manhood. To Kolle, Dickens writes of his love affair with Maria Beadnell, whose sister Kolle married, and of his first efforts in fiction, the "Sketches by Boz" in their first form as they appeared in a magazine. Another early letter is one written to Catherine Hogarth, afterwards Mrs. Dickens.

Many of the first editions have letters inserted, generally referring to the books. Among such are a letter to Hablot K. Browne describing fully one of the illustrations for "Nicholas Nickleby," several letters to George Cattermole, referring to the illustrations to "Master Humphrey's Clock," and three letters to the publishers, relating to "Edwin Drood." Finally, there is a letter dated June 8, 1870, written probably during the last hour of Dickens's consciousness.

The rarest printed Dickens item is, no doubt, the "Proof, Private and Confidential," giving particulars of the life and habits of an American, Thomas Powell, who had published libelous, or at least objectionable statements about various English writers. Of this leaflet no other copy seems to be known.

Thackeray was less liberal than Dickens in the distribution of copies of his works among his friends; at least, if he gave away many copies he neglected to inscribe them, and few collectors have the good fortune to secure even one inscribed copy. Mr. Smith has several. "The Irish Sketch Book" was given to Jane Welsh

Carlyle; "Henry Esmond," to Thackeray's old schoolmate, W. W. Stoddard; and "The Virginians," with a rhymed inscription, to Peter Rackham. The "Vanity Fair" also is a presentation copy.

Thackeray had one advantage over Dickens in that he could draw, and even the rudest sketches from his miracle-producing pencil are treasured by Thackeray lovers. In the present collection there is a sketch-book used by Thackeray in 1842 and 1843. Thirty-two pages of the book are filled with drawings in pencil or water-color. Other sketches, some of the most interesting being on the fly-leaves of books, together with many autograph letters, generally with some story connected with them, almost make the master live again.

Besides letters, the Thackeray manuscripts include "I 'd be a Tadpole," one of his very earliest pieces of writing, a leaf of "The Newcomes," several pages of "Pendennis," and a poem heretofore unpublished. Thackeray's Algebra Exercise Book and a book of School Verse, both used at the Charterhouse School, a book bought in France in 1829, and one bought in Germany in 1830, make, with his sets of the works of Fielding and Swift, an interesting section of Thackeray's library.

To some of us the Lamb collection will prove of greatest interest. Here are two presentation copies of the first "Elia" Essays (1823), one given to Fanny Kelly (to whom Lamb had made a proposal of marriage in 1819), and the other to the Rev. Daniel Cresswell of Edmonton, with an inscribed copy of the "Last Essays of Elia" (1833). The volumes of 1818 were also presented by Lamb to Miss Kelly, and the inscription refers to Lamb's sonnet "To Miss Kelly," which probably led to her acquaintance with him.

One of the autograph letters from Lamb to Miss Kelly is full of characteristic humor. This was written only ten days before his proposal of marriage to her. There are several letters from Lamb to William Hazlitt, one containing his famous reference to his "nocturnal, alias knock-eternal visitors"; and another is in praise of roast pig. Two letters relate to Lamb's hoax, the reputed death of Hazlitt, and with them is an eight-page letter from Hazlitt in which he denies that he is dead, giving a long series of proofs, and demands that the subscription being taken up among his friends, to defray the expenses of his funeral, be stopped. The only extant specimen of Lamb's work as an artist (?), a rough drawing of a face called "a portrait of Joseph Cottle" and having the inscription "C. L. fecit," is in a letter in this collection.

Among the manuscripts of Lamb's published writings are the early piece "A Vision of Repentance," sent to Coleridge in 1797; one of the "Popular Fallacies" essays, "That the Worst Puns are the Best," and that delightful "Elia" essay, "Dream Children."

Henry Crabb Robinson, to whose "Diary" the world is indebted for many intimate particulars of the men and women of his age, wrote of Lamb's library in 1824: "He has the finest collection of shabby books I ever saw; such a number of first-rate works in very bad condition is, I think, nowhere to be found." Mr. Smith has gathered a small company from that "ragged regiment," including the largest book owned by Lamb, his Drayton, containing some seventeen hundred lines of verse in Lamb's autograph, besides numerous minor annotations. Another volume, "The History of Philip de Commines," was lent by Lamb to Coleridge, and is enriched by annotations in the handwriting of both.

Of even greater interest is the volume of pamphlets containing Lamb's copies of William Godwin's "Antonio," Coleridge's "Remorse," and other pieces, among them being the only known copy of that much-sought-for pamphlet, by John Lamb, on the subject of cruelty to animals, his only printed piece.

Keats gave the world only three books: "Poems," 1817; "Endymion," 1818; and "Lamia," 1820. He once wrote to his sister: "I know three witty people, all distinct in their excellence, Rice, Richards, and Reynolds. Rice is the wisest, Reynolds the playfullest, and Richards the out-of-the-wayest." Mr. Smith's copy of the "Poems" was presented by Keats to Richards, and his copy of "Lamia" to Reynolds. His "Endymion" carries Keats's inscription to his brother George, who came to America and lived and died in Louisville, Kentucky.

The Keats manuscripts include a fragment of the first piece in the volume, "Poems," "I stood tiptoe upon a little hill"; his famous sonnet, "On First Looking into Chapman's Homer," and a letter to Haydon in which he refers to the Homer and says, "At some future time I shall reborrow your Homer"; the poem entitled "To Some Ladies"; fragments of the posthumously published play "Otho the Great" and the posthumously published poem "Cap and Bells," and, lastly, one of the love-letters to Fanny Brawne.

There is also a book from Keats's library, Hazlitt's "Characters of Shakespeare's Plays" (1817), with annotations or comments by Keats on several pages.

The gem of the Shelley collection is undoubtedly the "Queen Mab" (1813), the identical copy given by the author to young Mary Godwin a few days before they ran away together. It is a historic copy which has been described by all Shelley biographers, and contains a long inscription by Mary, beginning, "This book is sacred to me, and as no other creature shall ever look into it, I may write in it what I please." As a fitting accompaniment to this book containing the outpourings of a young girl's heart, there is a short letter from Mary to Shelley, written the day before the elopement, in which she says, "I meet you at three." There is also a letter from Shelley to Mary, written within a few days of the finding of the body of Shelley's wife, Harriet, in the Serpentine in Hyde Park, and a letter from Mary to Shelley while the latter was in London trying to get possession of his children.

Another copy of the first edition of "Queen Mab" is in the library. It was presented to Leigh Hunt while he was confined in jail, and has an inscription by Shelley. The dedication leaf, "To Harriet," was torn from this copy, probably because Hunt was intimate with the Godwins. A fitting companion to this is a fine autograph letter, partly by Shelley, partly by Mary, written to Hunt from Calais the day after Shelley's final departure from England.

Mr. Smith's copy of Shelley's first romance, "Zastrozzi," is in the original boards, with uncut edges, and with an autograph inscription on the half-title, being the only presentation copy known. With it is a fine and very early letter of Shelley's, dated May 20, 1810, addressed to Edward Graham, mentioning "Zastrozzi," and unpublished. The "St. Irvyne" belonged to H. Slatter, the Oxford bookseller, and was probably given to him by Shelley. Slatter's slight association with Shelley as the publisher of his "Necessity of Atheism" has kept him from utter oblivion.

The "Laon and Cythna" (1818) is one of the very few copies with the leaf containing the quotation from Pindar, four lines in Greek, which seems to have been lost or discarded by the binder, and is found in a very few copies only. This copy was presented to Thomas Hookham, an early friend of Shelley and of his first wife, Harriet, and contains twelve corrections in the text in Shelley's hand.

The first edition of "Adonais" (Pisa, with the types of Didot, 1821) was given by Shelley to the young artist Joseph Severn, in whose arms Keats died, and has, facing the title (inserted there no

doubt by Severn himself), the original drawing of his famous portrait of Keats upon his death-bed.

There are other presentation Shelleys in the library, besides an early school-book used by him at Eton, with signature dated 1806, and his copy of Gray's "Poems." A book which belonged to Harriet Shelley, several books by Mary Shelley or inscribed by her, books by friends of Shelley, generally inscribed, together with other Shelleyana, make, with the many letters from Shelley, Mary, Claire Clairmont, and other friends and associates, the most intimate Shelley collection ever brought together.

The Byron collection is especially rich in autograph letters, some of more than usual interest, the earliest having been written in his thirteenth year. There are two fragments of the autograph manuscript of "English Bards and Scotch Reviewers," a stanza of the manuscript of "Childe Harold," and, most important of all, a single leaf of Byron's "Journal," all that was saved from destruction. Among a group of books from Byron's library are an odd volume of Pope's "Works," Ruffhead's "Life of Pope," and Robertson's "History of Charles V," all owned by him while at school at Harrow-on-the-Hill, and all annotated by him. Byron's marriage license, his will, and his card-case are more intimate personal mementos of the poet.

Every book, almost, which passed through the hands of Samuel Taylor Coleridge had its interest enhanced by annotations by him. The two volumes of "The Annual Anthology," 1799, 1800, edited by Southey and given to Coleridge by him, contain emendations and additions to several of his own contributions, as well as other notes; his own copy of his tragedy "Remorse" contains interesting comments on the actors; his "Sibylline Leaves," "Aids to Reflection," "A Lay Sermon," and others of his own books contain manuscript notes or comments by him. Of books from his library a fine example is Richard Baxter's "Reliquiæ Baxterianæ" (1696), which is copiously annotated by him.

The Tennyson collection is rich in presentation copies. Besides others, these include the "Poems" of 1833, "The Princess," "Maud," "The Idylls of the King," "Enoch Arden" (given to Browning), and, most important of all because of the rarity and interest of the printed sheet, a copy of the leaflet edition of "The Charge of the Light Brigade," printed for distribution among the soldiers before Sebastopol. A second copy of the first edition of

"Maud" was used by the author in revising the work, and has several additional verses in his hand. The first edition of "The Princess" also has corrections, as has "The Idylls of the Hearth," actually proof-sheets of the "Enoch Arden" volume. There are also proof-sheets with corrections of "The Window."

A manuscript note-book, probably the former property of Julia Hallam and given to her by Tennyson, contains several poems in his autograph, partly unpublished, and, besides, an early draft in another hand of a portion of "In Memoriam," written many years before publication. Interesting letters and manuscripts are inserted in many of the volumes.

The books of the two Brownings form another interesting section, the rarest book being a copy of Mrs. Browning's "The Battle of Marathon," presented by the young author to her grandmother. All but one of Mrs. Browning's books are represented by presentation copies. Two of her posthumously published works have inscriptions by Robert Browning.

The books of the Robert Browning collection are important for their associations. "The Ring and the Book" was given to Tennyson; "Sordello," to William C. Macready; and "Balaustion's Adventure" and "Fifine at the Fair," to Dante Gabriel Rossetti. Others were given to Reuben Browning (uncle of the poet), to Lord Coleridge, Frederick Leighton, and other persons of less note.

Two pamphlets printed by G. Polidori at his private press—"Sir Hugh the Heron," by "Gabriel Rossetti, Jr.," in 1843, and "Verses" in 1847—are the first books of his two famous grandchildren, Dante Gabriel and Christina Rossetti. Both pamphlets are very rare, the first especially so. Other notable Rossetti items include a set of *The Germ* presented to Arthur Hugh Clough, and presentation copies of "The Early Italian Poets" (1861), "Poems" (1870), "Dante and his Circle" (1874), and "Ballads and Sonnets" (1881), besides the proof-sheets of the last, with many autograph corrections. There are also a book from his library, several fine autograph letters, a manuscript poem, and a drawing. The copy of Christina Rossetti's "Goblin Market" was given to Swinburne, and "Sing-Song" has an inscription giving the book to her brother Gabriel.

The Brontë collection contains two of Charlotte Brontë's manuscripts, in that minute handwriting of hers, both unpublished; a copy of "Jane Eyre" sent by Patrick Brontë to his brother, her uncle,

with an interesting inscription; a book given by Charlotte Brontë to the Rev. A. B. Nicholls, and another given to her by Mme. Héger.

There are several presentation copies of books by Thomas Carlyle, some autograph letters by him, and two very interesting letters written by his mother. Swinburne, Stevenson, Leigh Hunt, and other nineteenth-century authors are represented by numerous volumes presented to their friends and literary associates.

The books of the seventeenth- and eighteenth-century English authors are fewer in number, but among them are many volumes of associative interest. The Johnsonian collection is the most extensive, and contains presentation copies of Dr. Johnson's "London, a Poem" (given to his lifelong friend Mrs. Williams); "The Prince of Abissinia" (the first edition of "Rasselas"); and a volume of his political tracts (given to his biographer Boswell). Dr. Johnson's copy of Akenside's "Poems"; the first edition of Boswell's "Life," given by the author to his son; Boswell's "Account of Corsica," presented to David Garrick; a volume of pamphlets by Edmund Burke, given by him to Boswell; and a book formerly in Mrs. Thrale's library complete this little collection.

The volumes associated with Pope and Swift form another group. "The Dunciad," first quarto edition, is a presentation copy with inscription, as is also Pope's "Letters" (1737). Pope's own copy of Hobbes's translation of Homer has annotations which seem to show that he used this book in preparing his own translation. A book probably given by Pope to Swift and bearing the autograph signatures of both men, a set of Pope's "Works" which belonged to Horace Walpole, and one of William Wycherley's plays, given by the author to Swift, are other volumes in this group.

There are presentation volumes from Oliver Goldsmith, Thomas Gray, John Gay, Richard Steele, and Robert Burns, and, of a century earlier, from Izaak Walton; also books bearing the signatures of William Cowper, William Hogarth, and Laurence Sterne.

The small collection of books by American authors is chiefly notable for the Poeana, but there are representative books inscribed in autograph by Longfellow, Holmes, Whittier, Whitman, Eugene Field, and others.

Following these are described the first editions of the works of French authors, almost all presentation copies of notable books. These comprise inscribed volumes of Balzac, Baudelaire, Coppée,

Dumas *père,* Dumas *fils,* Flaubert, Hugo, Maupassant, Musset, Rostand, George Sand, and others. There are also books from the libraries of Napoleon, Marie Louise, Louis XIV, Louis XV, and Mme. de Pompadour.

Books and manuscripts on the Drama include several fine extra-illustrated works, such as Laurence Hutton and Brander Matthews's "Actors and Actresses of Great Britain and the United States," Colley Cibber's "Apology," Elliston's "Memoirs," Fitzgerald's "Life of David Garrick," Cunningham's "Story of Nell Gwyn," and others of similar character.

The book-collector, according to general belief at least, is not a reader, and as age comes on most of us find that our pleasure in serious reading decreases. We are like Lamb when he wrote to John Payne Collier: "I take less pleasure in books than heretofore, but I like books *about* books"; and here, surely, is a book about books which will please every collector and lover of literature.

LUTHER S. LIVINGSTON.

ENGLISH WRITERS OF THE NINETEENTH CENTURY

ENGLISH WRITERS OF THE NINETEENTH CENTURY

—

AINSWORTH, WILLIAM HARRISON. THE TOWER OF LONDON: a Historical Romance. By William Harrison Ainsworth. London, 1840.

Illustrated by George Cruikshank. With 40 full-page etchings and 58 wood-engravings. 8vo. The original parts; in a levant morocco case.

First edition.

An immaculate copy of the original parts, with all the covers, advertisements, and addresses.

With this is a presentation copy of Cruikshank's pamphlet, "The Artist and the Author, . . . proving that Mr. W. Harrison Ainsworth is 'laboring under a singular delusion' with respect to the origin of 'The Tower of London.'"

On the title of the pamphlet is Cruikshank's autograph inscription:

"To J. Bertrand Payne Esq,
With the kind regards of George Cruikshank."

This contains Cruikshank's statement of his claim that he originated both "The Tower of London" and "Oliver Twist." One of the early Dickens letters in the present collection proves that the idea of "Oliver Twist" was in Dickens's mind before he ever met Cruikshank.

——— WINDSOR CASTLE: an Historical Romance. By W. Harrison Ainsworth, Esq. London, 1844.

With 18 full-page etchings and 87 wood-engravings by George Cruikshank, Tony Johannot and Delamotte. Portrait. 8vo. The eleven original parts, in a morocco case.

With autograph letters of Ainsworth and Cruikshank.

BARHAM, RICHARD HARRIS. THE INGOLDSBY LEGENDS, or Mirth and Marvels. By Thomas Ingoldsby, Esquire. London, Richard Bentley, 1840, 1842, 1847.

Engraved titles and 19 plates by George Cruikshank and John Leech.

Original cloth, uncut.

Earliest issues of the first editions.

On the fly-leaf of Volume I is Barham's autograph inscription:

"Mr Serjt. Talfourd, M.P.
from the Author
With Mr Ingoldsby's best compliments."

On the blank page 236 is the following in the author's autograph:

"By a blunder for which I have no one to thank
But myself, here 's a page that 's been somehow left blank.
Aha! Master Critic, I have you—you 'll look
In vain for a fault in one page of my book!
THOMAS INGOLDSBY."

Mr. Harry E. Widener's copy was presented to Barham's friend, E. R. Moran, and page 236 contained a variation of this verse in the author's hand. Later issues of the first edition have the verses *printed* on page 236; and these have been generally considered the first issues. It is obvious, however, that a few copies were first published with the blank page 236, and Barham wrote the verses in the copies he gave to friends, causing the lines to be printed later as a facetious apology. In subsequent issues the verses were omitted, and page 236 contains the preface to "A Lay of St. Gengulphus," with the ballad "A Franklyn's Dogge."

Inserted is a part of the original manuscript of "The Lay of St. Nicholas," eighteen lines in the author's autograph; also Barham's visiting-card and a letter from his son presenting the manuscript.

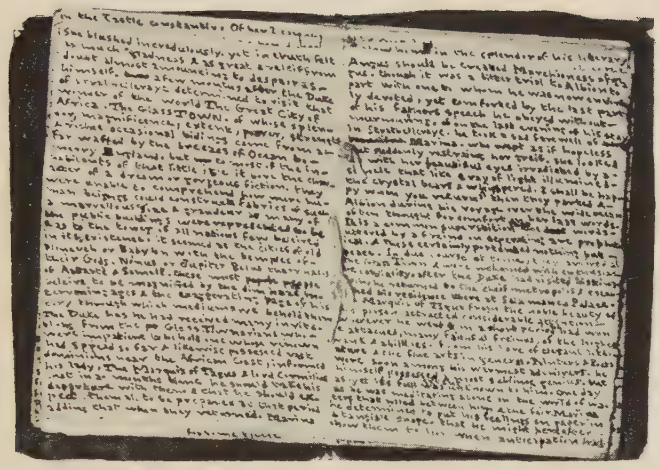
In the second volume is inserted an additional etching by Leech, "The Buccaneer's Curse."

CHARLOTTE BRONTË

BRONTË, CHARLOTTE. ALBION AND MARINA. A Tale by Lord Wellesley; the Principal Part Possessing a Fact for Foundation. Published and Sold by Sergeant Tree and All Other Book-sellers in the Glass Town, Paris, etc.

An unpublished manuscript written by Charlotte Brontë in microscopical characters on 16 pages, measuring 2¾ by 1½ inches; signed at the end, "C. B., Oct. 12th, 1830." Stitched in a blue paper wrapper. 16 pages. Preserved in a morocco case with glass front.

This is the most remarkable example extant of the unique booklets written by the Brontë sisters, as it is in the smallest hand and on the smallest pages. It was written when Charlotte Brontë was fourteen years old, and she follows her signature with the words: "I wrote this in four hours." As children at Haworth, Charlotte, her sisters Emily and Anne, and her brother Branwell, amused themselves by writing stories. The luxury of print being denied them, they got up their manuscripts as nearly like books as possible. The present one is bound in the blue wrapper of a Seidlitz powder, with the chemist's imprint. All these early manuscripts are in such minute writing that they can scarcely be read even with a powerful reading-glass. This one



"Albion and Marina"
Manuscript by Charlotte Brontë
(Actual size)

has been deciphered with the aid of a microscope, and the sixteen pages contain a story of six thousand words.

It has never been explained why Charlotte and her sisters wrote in this manner, a peculiarity which accounts for the impaired eyesight from which they all suffered. Perhaps it may have been to save paper, as there were four young authors giving much time to the writing of stories. Paper was needed for the father's sermons, and every small economy was helpful. Charlotte Brontë's hero, in her girlhood, was the Duke of Wellington, and most of her juvenile stories introduce the Duke or members of his family, sometimes as characters, sometimes as the alleged authors. "Albion and Marina" is "by Lord Wellesley." Wellington figures in it as the Duke of Strathellecray. The heroine is the Countess of Blessington disguised under the name of Lady Zelzia Ellrington. Another character is "Sir Alured Angus."

——— A LEAF FROM AN UNOPENED VOLUME; or The Manuscript of an Unfortunate Author. Edited by Lord Charles Albert Florian Wellesley. Published by Sergeant Tree. January the 17th, 1834.

An unpublished manuscript in the autograph of Charlotte Brontë, written in microscopical characters, on 16 pages, measuring 3½ by 4½ inches; in a wrapper of druggist's blue paper. Preserved in a levant morocco case.

As in the case of the item immediately preceding, this manuscript can be read only with a microscope or a powerful reading-glass. On the sixteen small pages there is a story of about eight thousand words. The preface, "by Sergeant Tree," is as follows:

"The extraordinary nature of the following pages made me hesitate at first whether I should publish them; but, having understood that a cheap edition, in numbers, was being struck off in a neighboring printing press, I determined to run all hazard in order to gratify public curiosity. Besides I considered that such parts as were most likely to offend the persons here alluded to are put so far beyond all belief or possibility by glaring inaccuracies of date that no one could be much annoyed at them. Trusting that my surmises may not prove false, I remain the obedient servant of the public,

SERGEANT TREE.

Bible Street, Verdopolis."

——— POEMS by Currer, Ellis, and Acton Bell. London, Smith, Elder & Co., 1846.

Foolscap 8vo. Original cloth, uncut.

First edition, but not the first issue. The latter bears the imprint of Aylott & Jones and was published the same year. The Brontë sisters were unsuccessful in this venture. Charlotte wrote in June, 1847:

"In the space of a year, our publisher has disposed of but two copies. . . . Before transferring the edition to the trunkmakers, we have decided on distributing as presents a few copies of what we cannot sell."

——— JANE EYRE: an Autobiography. By Currer Bell. London, Smith, Elder & Co., 1848.

3 vols., 8vo. Original cloth, uncut.

Inserted are two autograph letters—one signed W. M. Thackeray, mentioning Miss Brontë, and one written by Charlotte Brontë referring to Thackeray.

The second edition, in which the dedication to Thackeray first appeared, as well as the preface, which contains the enthusiastic reference to Thackeray. "Vanity Fair" and "Jane Eyre" appeared at about the same time; the former, coming out in parts, was not very successful, while "Jane Eyre" created a sensation. According to Thackeray's biographers, the eulogy in the preface to the second edition of Miss Brontë's book greatly accelerated public appreciation of "Vanity Fair." Many years afterward, Thackeray was asked if Miss Brontë had not been in love with him. "Certainly, Madam," he replied; "seven children were the offspring of that unhallowed union, and I destroyed them all before her very eyes."

——— JANE EYRE: an Autobiography. By Currer Bell. London, Smith, Elder & Co., 1850.

Fourth edition. Post 8vo. Half morocco; edges rough gilt.

This is the copy sent by the Rev. Patrick Brontë, father of the novelist, to his relative Hugh Brontë. Following the preface is a long inscription in the autograph of Patrick Brontë:

"To Mr. Hugh Brontë, of Ballinaslogh in Ireland. This is the first work published by my daughter, under the fictitious name of Currer Bell, which is the usual way at first by authors, but her real name is everywhere known. She sold the copyright of this and her other two works for fifteen hundred pounds, so she has to pay for the books she gets, the same as others. Her other two books are in six volumes and would cost nearly four pounds. This was formerly in three volumes. In two years hence, when all shall be published in a cheaper form, if all be well, I may send them. You can let my brothers and sisters read this. P. BRONTË, A.B.

Incumbent of Haworth, near Keighley.

Jany. 20th, 1853."

——— SHIRLEY. A Tale. By Currer Bell. Author of "Jane Eyre." London, 1849.

3 vols., 8vo. Original cloth, uncut.
First edition.

Inserted in this copy is an autograph letter signed "Currer Bell," two pages, 8vo, to an anonymous critic regarding her novels:

"Exactly what I wanted, and what no professed review could or would do for me, your amateur critique has done, holding up a truthful glass, in which I see the unmasked reflection of those mental features impossible to myself to survey in their substance. Often have I been puzzled to know what 'Shirley' actually was like; at last the book's image is clear in my mind's eye. . . ."

——— (B. PASCAL.) ŒUVRES. PENSÉES. Paris, 1833.

2 vols., 16mo. Half calf.

On the half-title is the inscription:

"To my best pupil Miss Charlotte Brontë.
Bruxelles, 1843." E. H.

Presented to Miss Brontë by Madame Héger, who conducted the school in Brussels. Several of the numerous Brontë biographers have surmised that Charlotte was in love with M. Constantin Héger, but the later monographists opine that Madame Héger's jealousy was groundless. These books were bought at the sale of the effects of Mrs. Nicholls, second wife of the Rev. A. B. Nicholls, Charlotte Brontë's husband.

——— SANCHO, or The Proverbialist. London, Cadell, 1816.

Post 8vo. Old calf. In a morocco case.

Presented by Charlotte Brontë to the Rev. A. B. Nicholls.
On the inside front cover is the autograph inscription:

"Haworth, Jan. 1.
Mr Nicholls
from Charlotte Brontë."

On the title-page is another autograph inscription: "From Charlotte Brontë." There are numerous pencil notes throughout the volume.

——— AUTOGRAPH LETTER.

4 pp., 8vo. Dated May 19th, 1853; addressed to Miss Ellen Nussey.

The letter refers to the ill-feeling existing between Miss Brontë's father and Mr. Nicholls, his curate. Mr. Brontë was excessively angry when Mr. Nicholls asked for the hand of Charlotte. The two clergymen became so antagonistic that Mr. Nicholls determined to resign.

" . . . I cannot help feeling a certain satisfaction that the people here are getting up a subscription to offer a testimonial of respect to Mr. N—— on his leaving the place. The Churchwardens recently put the question to him plainly: Why was he going? Was it Mr. Brontë's fault or his own? His own, he answered. Did he blame Mr. Brontë? No, he did not. If anybody was wrong, it was himself. Was he willing to go? No; it gave him great pain. Yet he is not always right. I must be just. He shows a curious mixture of honour and obstinacy; feeling and sullenness. Papa addressed him at the school tea-drinking, with constrained civility, but still with civility. He did not reply civilly. This sort of treatment offered in public is what papa never will forget or forgive. . . ."

——— (MRS. E. C. GASKELL.) THE LIFE OF CHARLOTTE BRONTË. London, Smith, Elder & Co., 1857.

With portrait. 2 vols., crown 8vo. Bound by Zaehnsdorf; polished calf, uncut.

First edition. With letters of Charlotte Brontë and Mrs. Gaskell inserted.

This edition contains much material which was suppressed in later issues of the work. Mrs. Gaskell gave exaggerated accounts of the faults and failings of the father of the Brontë sisters and their brother Branwell, while her violent attack upon a woman, with whom Branwell Brontë was in love, was followed by legal proceedings by which the lady maligned was vindicated.

ROBERT BROWNING

BROWNING, ROBERT. PARACELSUS. By Robert Browning. London, Effingham Wilson, 1835.

Small 8vo. Old half calf.
First edition.

On the half-title is Browning's autograph inscription:

"Christopher Dowson Esq,
With the author's kindest regards.
Oct. 27th, 1837."

With the signature of H. N. Dowson and the book-plate of Frederick Dowson.

Christopher Dowson was one of Browning's most intimate friends. In the letters to Domett he is often mentioned as "Cris. Dowson" and "dear Cris." Frederick Dowson is also referred to: "the boy, Freddy whom I like especially."

——— AUTOGRAPH LETTER of Robert Browning, written at Hanover College, Southampton, January 18th, 1836, regarding the press criticisms of "Paracelsus."

3 pp., 8vo.

" . . . Some good natured friend having just forwarded a number of the Sheffield *Iris,* I beg leave to enclose an extract. . . . I do assure you that if you knew the strength of the feeling you would seem to wish to dislodge, in speaking slightingly of the first notice of the press on 'Paracelsus,' you would desist from a sufficiently hopeless task. . . . Time must show."

The clipping enclosed in the letter is a savage attack on "Paracelsus": "Upon the tomb-stone of the still-born volume will soon be inscribed: 'And this was Paracelsus.'"

——— STRAFFORD: an Historical Tragedy. By Robert Browning, Author of "Paracelsus." London, Longman, 1837.

8vo. Bound by H. Wood; levant morocco.
First edition.

This copy has "No. 6" on the title-page and is probably one of the copies given to Macready for the use of the actors at rehearsals. The drama was dedicated to Macready and produced under his direction. Bound in the book is an autograph letter from Browning to Macready in regard to "Strafford," severely criticizing some of

the actors. It was begun in Browning's usual neat hand, but, as the wrongs of the poet irritated him, he splattered ink over the pages in a manner suggesting Dickens's comparison of the spider with inky legs.

"This is the last time, I suppose, that my piece will ever be played. Will you gratify me by letting the fourth act be played as in the printed copy; by speaking *part* of the soliloquy at the end of the second act, and by letting the curtain drop on Strafford's exit? . . . If you consent, I believe Mr. Warde may be induced to play the King. I have no words to express the disgust I feel at Mr. Dale's imbecility, and will prefer paying Mr. Warde myself to allowing the old horror on this last time. . . . Forster's literary inconveniences must excuse this shamefully ugly letter."

Written in John Forster's rooms, Lincoln's Inn Fields.

——— SORDELLO. By Robert Browning. London, Moxon, 1840.

Post 8vo. Russia, gilt panels, back, and inside borders.
First edition.

On the fly-leaf is Browning's autograph inscription:

"W. C. Macready Esq.
With R. B.'s sincere regards."

With Macready's book-plate.

Of this poem, Tennyson said that he understood only the first line and the last, and that neither was true. The first line is:

"Who will may hear Sordello's story told."

The last is:

"Who would has heard Sordello's story told."

Mrs. Carlyle's comment was that she "could not tell whether Sordello was a book, a city, or a man."

——— BELLS AND POMEGRANATES. By Robert Browning. London, Moxon, 1841.

8vo. Bound by Tout; levant morocco, uncut.
First edition. Bound from the parts.

With the following inscription in Browning's autograph:

"Reuben Browning Esq, with the best regards
of the Author."

Reuben Browning was the poet's uncle.

——— POEMS. By Robert Browning. London, Chapman & Hall, 1849.

2 vols., 12mo. Red morocco, gilt.
First collected edition.

This copy belonged to Thomas Westwood the younger, son of Charles Lamb's "Gaffer Westwood" and himself a protégé of Elia, who obtained for him his first employment in an office. Westwood in his youth knew the Elian group, and in later life was a friend of Tennyson, Browning, and their contemporaries. Of the elder Westwood, Lamb gives one of his characteristic descriptions:

"Say that he stands four feet and a nail high, by his own yard measure; still have you no idea; nor when I tell you that his dear hump seems to me of the buffalo, indicative and repository of mild qualities, a budget of kindness; still you have not the man."

Inserted in this copy is a letter from Elizabeth Barrett Browning to Mr. Westwood, with a postscript by Robert Browning; four pages, closely written; a charming letter upon personal and literary matters, written from Florence:

"Shall I ask the *Note and Query* Magazine why the *Athenæum* does show me so much favor while, as in a late instance, so little justice is shown my husband? It 's a problem. As to poetry, I hope to do better things in it yet, though I *have* a child to 'stand in my sunshine,' as you suppose he must; but he only makes it brighter with his glittering curls, little darling; and who can complain of that? . . . How exquisite 'In Memoriam' is! how earnest and true! After all, the gloss can never wear off books like that. . . . But I must leave room for the word you ask for from a certain hand. . . ."

Robert Browning has added:

"And the 'certain hand' will write its best (and far better than any poor 'Pippa Passes') in recording a feeling which does not pass at all, that of gratitude for all such generous sympathy as dear Mr. Westwood's for E. B. B. and (in his proper degree)

R. Browning."

——— Christmas Eve and Easter Day. A Poem. By Robert Browning. London, Chapman & Hall, 1850.

Post 8vo. Original cloth, uncut.
First edition.

This is the copy given by Browning to his wife. On the half-title is his autograph:

"To E. B. B. from R. B."

And below this in Browning's hand:

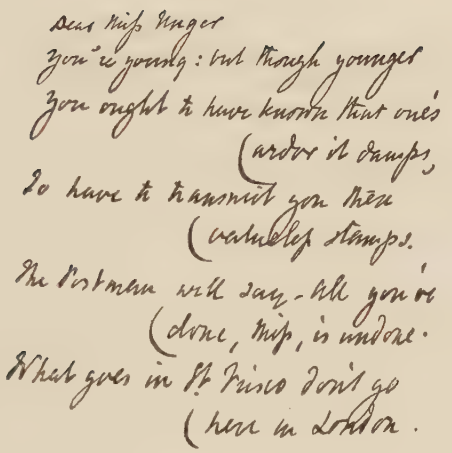
"And from both, along with best regards, to
Mrs. Cockran."

——— Christmas Eve and Easter Day. A Poem. By Robert Browning. London, 1850.

Post 8vo. Original cloth, uncut.
First edition.

From the collection of Frederick Locker-Lampson, with his book-plate.
Inserted are the following lines in Browning's autograph:

"Dear Miss Unger,
You 're young, but though younger,



Inscription by Robert Browning in
"Christmas Eve and Easter Day"

You ought to have known that one's ardor it damps
To have to transmit you these valueless stamps.
The postman will say, 'All you 've done, Miss, is undone:
What goes in St. Frisco don't go here in London.' "

Written on Athenæum Club paper.

——— Two Poems. London, 1854.

15 pp., 8vo. Original paper covers, uncut; in a case.
First edition.

On the title-page is the inscription in Robert Browning's hand:

"James Irving, with R. and E. B. B.'s best regards."

The two poems are "A Plea for the Ragged Schools" by Mrs. Browning, and "The Twins" by Robert Browning.

——— Men and Women. By Robert Browning. London, 1855.

2 vols., 8vo. Bound by Riviere & Son; green levant, uncut.
First edition.

Inserted is an autograph letter written by Browning to Charles Kent.

——— Gold Hair; a Legend of Pornic. By Robert Browning. London, 1864.

8vo. Bound by Zaehnsdorf; levant morocco, uncut; the original paper covers preserved.
First edition.

Inserted is an autograph letter from Browning to his sister, written on mourning paper, shortly after the death of Mrs. Browning. It alludes to a visit to "the old place in Bretagne" where "Gold Hair" was written.

——— Dramatis Personæ. By Robert Browning. London, 1864.

8vo. Original cloth, uncut.
First edition.

On the half-title is Browning's autograph inscription:

"Reuben Browning
from his very affectionately
R. Browning.
June 16, '64."

——— THE RING AND THE BOOK. By Robert Browning. London, 1868–69.

4 vols., post 8vo. Original cloth.
First edition.

Presentation copy from Browning to Tennyson.
On the fly-leaf is Browning's autograph inscription:

"This world 's no blot for us, nor blank; it means intensely, and means good. To find its meaning is my meat and drink. ROBERT BROWNING.
Christmas Day, 1868. London, 19 Warwick Crescent."

On the leaf following is pasted Tennyson's autograph letter acknowledging the books:

"March 4th, 1869.

MY DEAR BROWNING: I am very pleased to have your four books from yourself. Wonderful books and *sui generis*, & with so much subtlety, learning & vigour, such exquisite touches of human tenderness & divine love in them, that perhaps it is a presumption in me to speak of them at all till I have made a more careful study of them than as yet I have had a chance of doing. Meantime believe me yours always & thankfully A. TENNYSON."

The volumes of "The Ring and the Book" were issued at intervals of one month, beginning the latter part of November. The fourth volume must have been sent to Tennyson shortly before the date of the letter. On the 20th of November, Browning read the first part aloud at James Knowles's house, where Tennyson was visiting. Tennyson's opinion was that the poem was "full of strange vigour and remarkable in many ways"; but he was "doubtful whether it can ever be popular."

This is probably the most interesting copy in existence of a work that has been pronounced "beyond all parallel the supremest poetical achievement of our time," and "the most precious and profound spiritual treasure that England has produced since the days of Shakespeare."

On March 4, 1869, Browning and Carlyle were invited to meet Queen Victoria. Carlyle relates that the Queen asked the poet: "Are you writing anything new?" Browning had just published "The Ring and the Book," his longest poem. He told Carlyle that if he had at last reached the public with this work, it was by telling the same story ten times in succession, "like bawling in the ear of a deaf man."

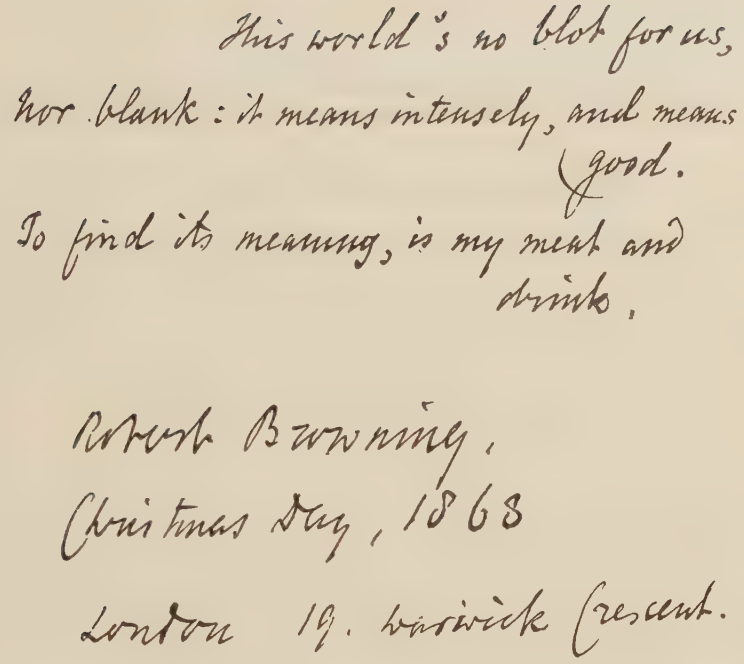
——— PRINCE HOHENSTIEL-SCHWANGAU; Saviour of Society. By Robert Browning. London, 1871.

Post 8vo. Original cloth, uncut.
First edition.

On the title-page is Browning's autograph inscription:

"Ernst Benzon,
from his affectionate friend
Robert Browning.
Dec. 18, '71."

This poem was written in Scotland, in 1871, when Browning was the guest of Mr. Benzon.



Robert Browning's Inscription in
"The Ring and the Book"
presented to Tennyson

——— BALAUSTION'S ADVENTURE: Including a Transcript from Euripides. By Robert Browning. London, 1871.

Post 8vo. Original cloth, uncut.
First edition.

On the title-page is Browning's autograph inscription:

"D. G. Rossetti,
from his affectionate friend
R. B."

This book was given by Browning to Rossetti during the last year of their friendly relations. Mr. Holman Hunt, in "The Pre-Raphaelite Brotherhood," states that Browning was the offended party in the disagreement, as Rossetti had expressed the opinion that "Browning and poetry had parted company forever." Mr. Hunt says that when he once mentioned Rossetti's name to Browning, the latter exclaimed, "That is a man I will never forgive. He is unpardonable."

——— FIFINE AT THE FAIR. By Robert Browning. London, 1872.

Post 8vo. Original cloth, uncut.
First edition.

On the half-title is Browning's autograph inscription:

"To Dante Gabriel Rossetti
from his old admirer and affectionate friend
R. B.
June 4, '72."

This copy of "Fifine at the Fair" was sent by Browning to Rossetti after their quarrel, at a time when Rossetti's morbid sensitiveness was intensified by his use of chloral. Ford Madox Brown was with Rossetti when he opened the parcel containing the book. Reading the inscription, the poet exclaimed: "This is very handsome of Browning; very handsome!" and began walking up and down in the studio, reading the poem. Presently he grew angry and said: "Why, this is an attack on Bohemians! This is an attack on *me!*" Madox Brown tried to assure him that this could not be the case; but Rossetti's irritation increased and he threw the volume into the fire. Madox Brown rescued it, and it remained in his possession till his death. At the sale of Brown's books in May, 1894, this volume was auctioned in a bundle with others, and the inscription was unnoticed. With the book is a manuscript by Ford Madox Hueffer alluding to the various versions of the story of Rossetti's estrangement from Browning. Mr. Hueffer gives the foregoing as the correct account of an incident which he states he heard repeatedly from Madox Brown.

——— RED COTTON NIGHT-CAP COUNTRY; or Turf and Towers. By Robert Browning. London, 1873.

Post 8vo. Original cloth, uncut.
First edition.

On the title-page is Browning's autograph inscription:

"Miss Heaton
with the affectionate regards of
R. B."

The title of this poem was suggested by Miss Thackeray, who called Normandy, "White Cotton Night-Cap Country." Originally the real names of the *dramatis personæ* were used, but were made fictitious by the advice of Lord Coleridge.

——— THE INN ALBUM. By Robert Browning. London, 1875.

Post 8vo. Bound by Riviere; Spanish calf, uncut; in a levant morocco case.
First edition.

On the half-title is Browning's autograph inscription:

"Lord Coleridge
With R. B.'s best regards.
Nov. 27. '75."

On the last page, Lord Coleridge has written:

"Guildhall, 9th December, 1875. Splendid!"

——— ARISTOPHANES' APOLOGY; including a Transcript from Euripides; being the Last Adventure of Balaustion. By Robert Browning. London, 1875.

Post 8vo. Bound by Riviere; Spanish calf, uncut.
First edition.

On the fly-leaf is Browning's autograph inscription:

"Lord Coleridge, with R. B.'s best regards.
April 23d, '75."

This is followed by a five-line quotation in Greek in Browning's hand.

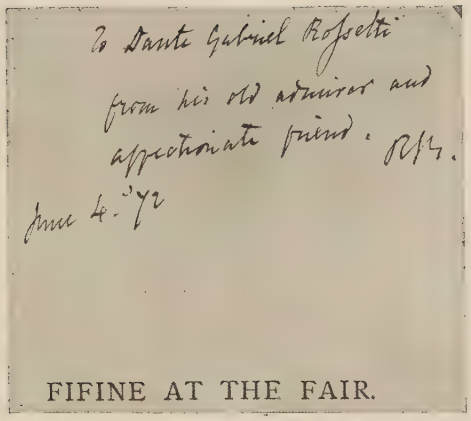
——— PACCHIAROTTO and How He Worked in Distemper. With Other Poems. By Robert Browning. London, 1876.

Post 8vo. Original cloth, uncut.
First edition.

On the fly-leaf is Browning's autograph inscription:

"Miss Egerton Smith
from hers affectionately ever,
R. B.
July 18. '76."

Browning's biographer, Mrs. Sutherland Orr, says: "Miss Smith became known to Mr. Browning's general acquaintance only through the dedicatory 'A. E. S.' of 'La



Browning's Inscription in "Fifine at the Fair"
presented to Rossetti

Saisiaz.'" Miss Smith died suddenly while on a tour in Switzerland with Browning and his sister, and "La Saisiaz" was written in commemoration of the friendship. Their love of music was the bond of sympathy between Browning and Miss Smith, and after her death the poet gave up all active interest in music.

——— LA SAISIAZ: The Two Poets of Croisic. By Robert Browning. London, 1878.

Post 8vo. Bound by Riviere; Spanish calf, uncut.
First edition.

On the fly-leaf is the autograph inscription in Browning's hand:

"Lord Coleridge
With Robert Browning's respect and regard.
May 19th, '78."

——— JOCOSERIA. By Robert Browning. London, 1883.

Post 8vo. Original cloth, uncut.
First edition.

On the fly-leaf is Browning's inscription:

"Sir Frederick Leighton, from his old friend R. B.
March 9, '83."

With Sir Frederick Leighton's book-plate.

While the Brownings were living in Italy, Leighton was one of their most intimate friends.

——— FERISHTAH'S FANCIES. By Robert Browning. London, 1885.

Post 8vo. Original cloth, uncut.

On the fly-leaf is Browning's autograph inscription:

"Mrs. Bloomfield Moore
With R. B.'s grateful and affectionate regards.
Dec. 24th, '84."

Inserted is a photograph of Browning with his signature and the date March 4, 1884. A number of newspaper clippings regarding Browning and Mrs. Moore are inserted, and the latter has written some interesting notes.

In February, 1886, a cable despatch from London to the Associated Press stated that Robert Browning, then seventy-three years of age, was to marry Mrs. Bloomfield Moore, a wealthy widow of fifty, a resident of Philadelphia. Paragraphs to this effect appeared in most of the important American newspapers. Mrs. Moore has inserted some of these excerpts in this book. One of them asserts that:

"Robert Browning's 'Ferishtah's Fancies' shows him still capable of writing passionate love lyrics. Between Browning and Mrs. Moore the very deepest and sin-

cerest friendship has existed for years. . . . The nature and degree of the lady's affection for Browning has been most admirably expressed in one of her own poems, 'On the Heights.' For those who can read between the lines, the exquisite lyrics in 'Ferishtah's Fancies' will possess a singular charm, suggesting, as they do, that the poet is not so well satisfied with Platonic love as is the authoress."

On the half-title of this copy, Mrs. Moore has written:

"Keeley's discovery was the key-note of this book, given to me as mine, in more ways than one, by its author. Though not dedicated to me, this is my tribute from Robert Browning, which—with 'Bad Dreams' in 'Asolando'—no one can understand so well as myself.

CLARA JESSUP MOORE."

On another page Mrs. Moore has written:

"When Robert Browning proposed to dedicate this book to me, I said: 'You should dedicate it to your sister.' He replied: 'I have never said that I loved you as a brother loves a sister.' Dr. Furnivall, after the death of Robert Browning, asked me to write, for him to publish, a paper which should be an interpretation of 'Bad Dreams.' "

On page 31 is the poem beginning:

"Man I am and man would be, love—
Merest man and nothing more."

To this Mrs. Moore has added: "I have loved you with the best kind of love—soul love."

——— PARLEYINGS WITH CERTAIN PEOPLE OF IMPORTANCE IN THEIR DAY. By Robert Browning. London, 1887.

Post 8vo. Original cloth, uncut.
First edition.

On the half-title is Browning's autograph inscription:

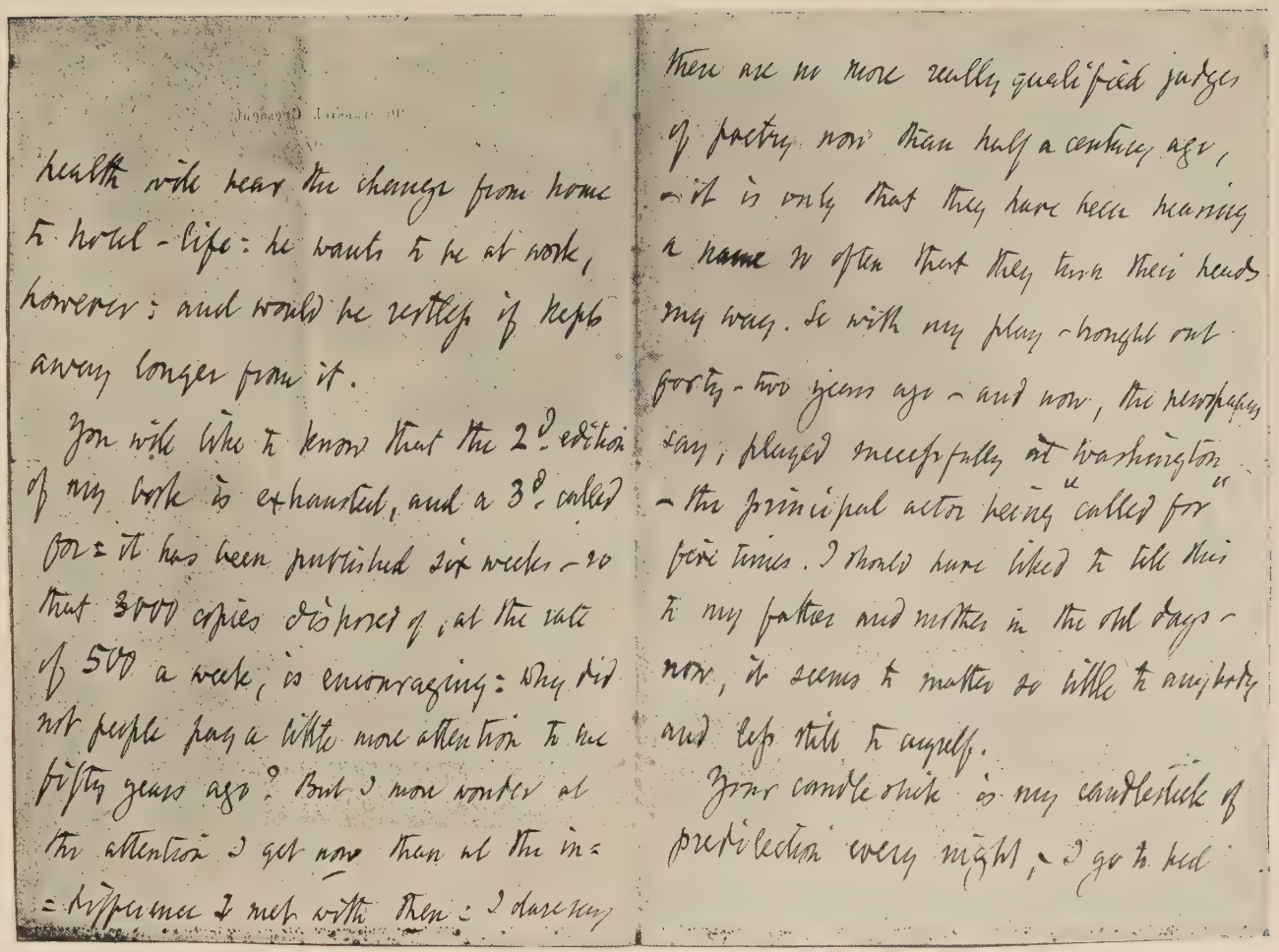
"Sir Frederick Leighton, Bart.
from his old friend R. B.
Jan. 28, '89."

With Leighton's book-plate.

——— AUTOGRAPH LETTER.

4 pp., 8vo. Dated December 18, 1880; signed "Yours affectionately Robert Browning."

" . . . I know nothing of Tennyson's play, having been misinformed concerning the subject, which I thought was that of Becket's murder. It is a classic one, I now hear, with a great part for the heroine. I rather wonder that Tennyson likes the ordeal to which he is subjected by a public representation. What little regard I had for such success died out very soon. To be sure, I 'fell among thieves' at first; whereas he is from the beginning in the arms of the Good Samaritan. Only a week ago, Fanny



health will bear the changes from home to hotel-life: he wants to be at work, however: and would be restless if kept away longer from it.

You will like to know that the 2d. edition of my book is exhausted, and a 3d. called for: it has been published six weeks—so that 3000 copies disposed of, at the rate of 500 a week, is encouraging: why did not people pay a little more attention to me fifty years ago? But I more wonder at the attention I get now than at the indifference I met with then: I dare say there are no more really qualified judges of poetry now than half a century ago,—it is only that they have been hearing a name so often that they turn their heads my way. So with my play—brought out forty-two years ago—and now, the newspapers say, played successfully at Washington—the principal actor being "called for" four times. I should have liked to tell this to my father and mother in the old days—now, it seems to matter so little to anybody and less still to myself.

Your candle-stick is my candlestick of predilection every night,—I go to bed

Letter in Browning's Autograph

Kemble was pleased to confess herself at a loss to explain why I had never gone on writing plays, and I 'unfolded a tale.' . . ."

The "Good Samaritan" refers to Sir Henry Irving, who produced Tennyson's play. Browning's discouraging experiences were with Macready on the occasion of the production of "A Blot in the 'Scutcheon."

——— AUTOGRAPH LETTER.

4 pp., 8vo. Dated January 3, 1884; signed "Affectionately yours Robert Browning."

" . . . You will like to know that the 2d edition of my book is exhausted, and a 3d called for. . . . Why did not people pay a little more attention to me fifty years ago? But I more wonder at the attention I get now than at the indifference I met with then. I dare say there are no more really qualified judges of poetry now than half a century ago; it is only that they have been hearing a name so often that they turn their heads my way. So with my play brought out forty-two years ago, and now, the newspapers say, played successfully at Washington; the principal actor being 'called for' five times. I should have liked to tell this to my father and mother in the old days; now it seems to matter so little to anybody, and still less to myself. . . ."

——— (ALFRED DOMETT.) POEMS. London, 1833.

Post 8vo. Original boards, uncut.
First edition.

Presentation copy.

"To the Editor of the 'Athenaeum' with the Author's best wishes and the Publisher's compliments."

Domett was one of Browning's most intimate early friends, and was the original of "Waring." Two poems in Domett's volume are credited to "a young friend of the author." They are entitled "The Voice of the Pestilence" and "Night." It is not unlikely that Browning was the author of these verses. He began to write rhymes when a child, and continued the practice of versifying throughout his boyhood. According to Mrs. Sutherland Orr, Browning and Domett had formed a "lasting friendship" prior to the publication of "Pauline." The poem "The Voice of the Pestilence" is in form, rhythm, and even in rhymes, an imitation of Shelley's "Cloud." It is known that the dominant poetic influence upon Browning at this period was that of Shelley. To disprove the theory that the inserted poems in the Domett volume are the work of Robert Browning, it is necessary to show that Domett had at this time another friend sufficiently intimate to be associated with him in the publication of a book of verses, who was a poet and so greatly influenced by Shelley as to imitate him in style and form. When Browning was in his fifteenth year, he saw on a bookstall a copy of "Queen Mab," marked "Mr. Shelley's Atheistical Poem. Very scarce." After reading it, he tried to obtain other books by Shelley, but found that the booksellers to whom he applied "had not even heard the poet's name." Later he went to the Olliers' shop and bought "most of Shelley's writings, all in their first editions."

BROWNING, ELIZABETH BARRETT. The Battle of Marathon. A Poem. (Quotations.) By E. B. Barrett. London, W. Lindsell, 87 Wimpole street, 1820.

8vo. Old morocco, gilt.
First edition.

On the reverse of the title is the autograph inscription:

"A birthday offering to dearest Grandmamma
from her affectionate child
Elizabeth.
March 6th, 1820."

One of the rarest of nineteenth-century first editions. In Mr. Thomas J. Wise's account of "Elizabeth Barrett Browning and Her Scarcer Books," it is stated that only four copies are known. According to this, "The Battle of Marathon" is much rarer than Browning's "Pauline," of which twelve copies have been traced. The date of the birth of the poetess is usually given as 1806; but the researches of Mr. John H. Ingram, her biographer, seem to fix with certainty the date of March 4, 1809. The inscription in this copy proves that the book must have been printed before her eleventh birthday.

The dedication of the poem is as follows:

"To him to whom 'I owe the most,' and whose admonitions have guided my youthful muse even from her earliest infancy, to the father whose never-failing kindness, whose unwearied affection I never can repay, I offer these pages, as a small testimony of the gratitude of his affectionate child.
Hope End, 1819."

It will be recalled that this affectionate father was afterward unjust and severe in his treatment of his daughter, particularly when she wished to marry Robert Browning.

——— An Essay on Mind, With Other Poems. London, Jas. Duncan, 1826.

8vo. Boards, uncut.
First edition.

Frederick Locker-Lampson's copy, with his book-plate.

Inserted is an autograph letter signed "Elizabeth B. Barrett," addressed to Edward Moxon, regarding the sending of her books to literary celebrities:

" . . . In respect to Mr. Tennyson, there has, in fact, been a struggle in my mind between my ambition to offer him the poems & my fear of being too forward for a stranger who has no pretense to be forward; & perhaps too apparently arrogant besides in the offering of a gift he might not care to have. . . . No one in the world

can appreciate his genius more heartily and fervently than I do,—that I must say out of a full heart. . . ."

Miss Barrett was in her seventeenth year when this book was published. Mr. Locker-Lampson has inserted a newspaper clipping, a letter from Robert Browning to the *Pall Mall Gazette,* stating that "Elizabeth Barrett Moulton Barrett was not 'the daughter of a London merchant,' but of a private gentleman." To such snobbery can genius descend!

——— PROMETHEUS BOUND, translated from the Greek of Æschylus; and MISCELLANEOUS POEMS. London, 1833.

8vo. Original cloth, uncut, with paper label; in a morocco case.
First edition.

This book was given to William Wordsworth by Mrs. Browning's father. On the fly-leaf is Wordsworth's autograph:

"Wm. Wordsworth, Rydal Mount."

On the half-title is written in Mr. Barrett's hand:

"From Ed: M. Barrett—father of Miss Barrett—
to Mr. Wordsworth."

——— THE SERAPHIM, and Other Poems. By Elizabeth B. Barrett. London, 1838.

8vo. Bound by Bradstreet; levant morocco, uncut.
First edition.

On the half-title is the inscription in Mrs. Browning's hand:

"To dearest Mrs. Martin
With the author's grateful love.
January, 1840."

——— POEMS. By Elizabeth Barrett Barrett. London, Moxon, 1844.

2 vols., post 8vo. Original cloth, uncut.
First edition.

On the fly-leaf is Mrs. Browning's autograph inscription:

"With Ba's best love to her dearest Trippy.
August, 1844."

"Trippy" was Miss Tripsack, an early friend of the poet.

——— POEMS. By Elizabeth Barrett Barrett. London, Moxon, 1844.

2 vols., post 8vo. Original cloth, uncut.
First edition.

Arthur Browning's copy, with his signature on each title-page. Arthur Browning was a cousin of Robert Browning.

Inserted is a manuscript poem, twenty-four stanzas of four lines each, a portion of "A Lay of the Early Rose," in the autograph of Mrs. Browning.

——— THE RUNAWAY SLAVE AT PILGRIM'S POINT. By Elizabeth Barrett Browning. London, Moxon, 1849.

8vo. Paper covers, as issued; in a silk case.
First edition.

Mr. Thomas J. Wise ("Elizabeth Barrett Browning and Her Scarcer Books") is authority for the statement that this is the first book issued by the poet under her married name. Mr. Slater, in his "Early Editions," says that the pamphlet is "very rare, being absent from nearly all collections."

——— CASA GUIDI WINDOWS; a Poem. By Elizabeth Barrett Browning. London, 1851.

12mo. Original cloth, uncut.
First edition.

Presentation copy to the wife of B. W. Procter ("Barry Cornwall").
On the half-title is Mrs. Browning's autograph inscription:

"To Mrs. Procter
With the author's kind regards."

——— POEMS BEFORE CONGRESS. By Elizabeth Barrett Browning. London, 1860.

12mo. Original cloth, uncut.
First edition.

Presentation copy from Mrs. Browning's sister.
On the fly-leaf is the autograph inscription:

"Mrs. Stratton
With the affectionate love of
A. Barrett."

——— LAST POEMS. London, 1862.

Small 8vo. Vellum, gilt.
First edition.

On the fly-leaf is Robert Browning's autograph inscription:

"Dearest Isa Blagden
from R. B.
London, March 25th, 1862."

Mrs. Browning died June 29, 1861. During her last illness Miss Blagden was her constant companion and was with her when she died. Of this lady Mrs. Sutherland Orr, Browning's biographer, writes:

"The friend who was nearest, at all events most helpful, to Mr. Browning in this great and sudden sorrow was Miss Blagden. . . . At about the end of July he left Florence with his son, also accompanied by Miss Blagden, who travelled with them as far as Paris. . . . The most constant contributions to Mr. Browning's history are supplied, during the next eight or nine years, by extracts from his letters to Miss Blagden."

In 1871 Browning wrote to Miss Blagden:

"No, dearest Isa. The simple truth is that *she* was the poet, and I the clever person by comparison. Remember her limited experience of all kinds and what she made of it."

Inserted in this copy is the original manuscript of one of the poems, "A False Step," six stanzas, in Mrs. Browning's autograph.

——— THE GREEK CHRISTIAN POETS AND THE ENGLISH POETS. By Elizabeth Barrett Browning. London, 1863.

12mo. Original cloth, uncut; in a morocco case.
First edition.

On the title-page is the inscription in Robert Browning's autograph:

"The Hon: Edward Twistleton
from R. B.
Apr. 4. '63."

These essays, written in 1842, were collected and published by Robert Browning.

——— ONLY A CURL.

The original manuscript of this poem entirely in Mrs. Browning's hand. Fourteen stanzas of five lines each, on two pages, 8vo. With the envelope addressed in Robert Browning's hand to Theodore Tilton, editor of *The Independent,* in which the poem was published. With portraits of Browning and Mrs. Browning.

This poem, considered by many to be the finest in literature on the subject of the death of a child, was written by Mrs. Browning in response to the request of an American mother who, having lost a child, sent a lock of its hair to the poet and asked for a word of consolation.

BULWER, SIR EDWARD, LORD LYTTON. THE LAST DAYS OF POMPEII. By the Author of "Pelham," "Eugene Aram," &c. London, 1834.

3 vols., 8vo. Half calf, uncut.
First edition.

With three autograph letters of Bulwer on personal and literary matters.

——— THE CAXTONS: a Family Picture. London, 1849.

3 vols., 8vo. Original cloth, uncut.
First edition.

With the title-page and the preface in Bulwer's autograph. Three pages, 4to.

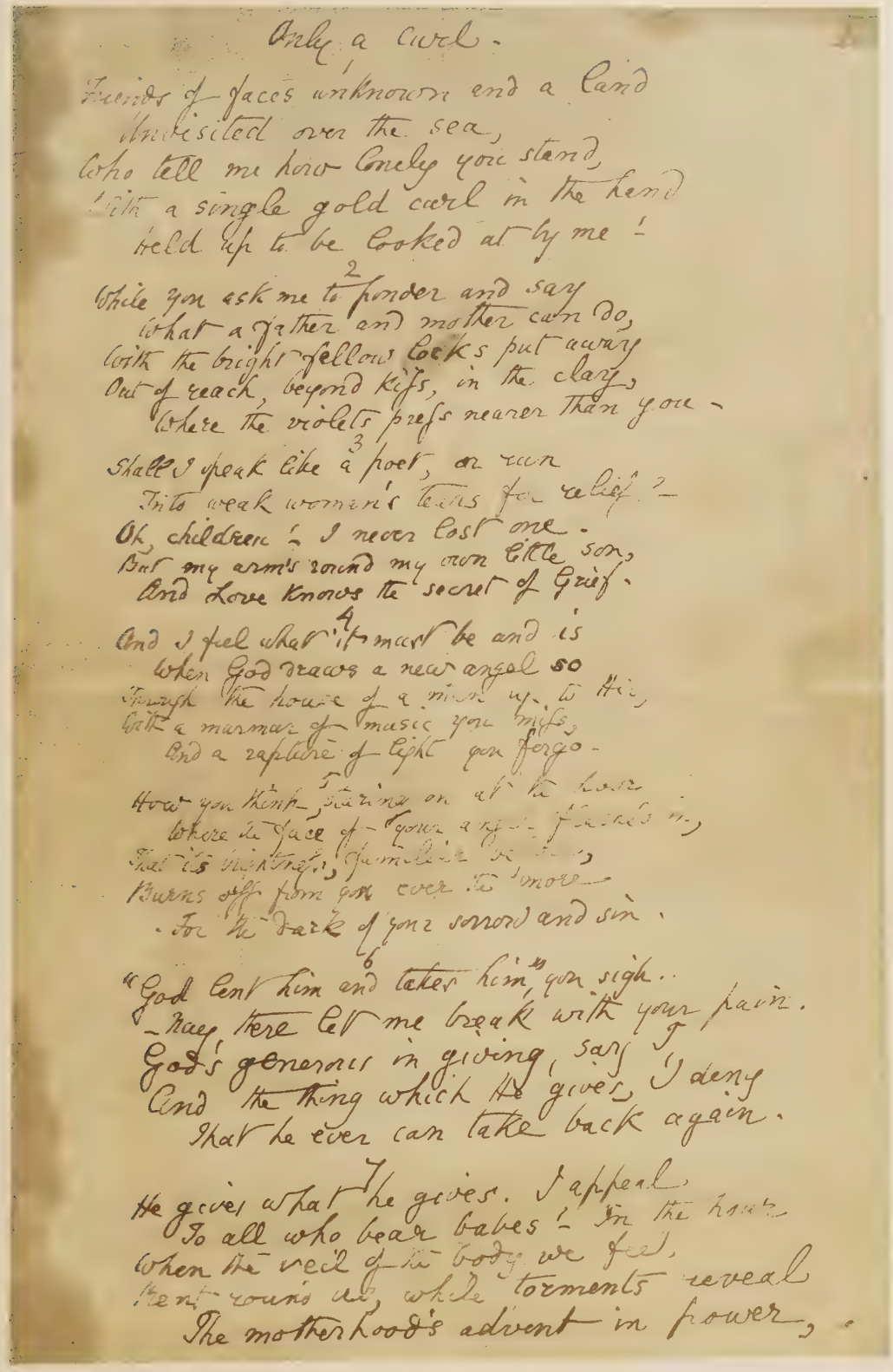
BULWER-LYTTON, LADY. THORNEY HALL: a Story of an Old Family. By Holme Lee (Harriet Parr). London, 1855.

12mo. Cloth.

Lady Bulwer-Lytton's copy, with her autograph on the title-page, and numerous characteristic notes in her handwriting. Many of these refer to her hatred for her husband. In one she speaks of her poverty owing to "the vice and fiend-like persecution of a monster who wallows in sybaritic luxury"—meaning the author of "The Caxtons" and "Richelieu." Some of the comments disclose her contempt for Dickens, whom she stigmatizes as "vulgar." Lady Bulwer-Lytton had the faculty of revealing herself in everything she wrote; her notes in books, her letters, and her novels attacking her husband disclose the same shrewish bitterness. A letter written to Besant and Rice as editors of *Once a Week* is an example. In this her husband is "the most eminent of literary scoundrels," a "dastardly brute" who tried to poison her. Another author is "the High Priest of obscenity." Lady Morgan is "a vile atheistical hag." Even her letters written in girlhood are caustic and malignant. After the separation from Lord Lytton, her son, afterward known as "Owen Meredith," went with his mother as a matter of duty, but was unable to endure her temper. Himself a man of the noblest character, his sympathies were always with his father.

——— LADY BULWER'S PRAYER BOOK. The Book of Common Prayer. London, 1863.

Morocco, gilt edges.



Only a Curl.

Friends of faces unknown and a land
Unvisited over the sea,
Who tell me how lonely you stand,
With a single gold curl in the hand
Held up to be looked at by me!

2
While you ask me to ponder and say
What a father and mother can do,
With the bright fellow locks put away
Out of reach, beyond kiss, in the clay,
Where the violets press nearer than you.

3
Shall I speak like a poet, or run
Into weak women's tears for relief?—
Oh, children! I never lost one.
But my arms round my own little son,
And Love knows the secret of Grief.

4
And I feel what it must be and is
When God draws a new angel so
Through the house of a mirth to His
With a murmur of music you miss,
And a rapture of light you forgo.

5
How you think, staring on at the door
Where the face of your angel flashed in,
That its brightness, familiar before,
Burns off from you ever the more—
For the dark of your sorrow and sin.

6
"God sent him and takes him," you sigh.
"Nay, there let me break with your pain.
God's generous in giving, say I,
And the thing which He gives, I deny
That he ever can take back again.

He gives what he gives. I appeal
To all who bear babes! In the hour
When the veil of the body we feel,
Rent round us, while torments reveal
The motherhood's advent in power,

The Manuscript of Mrs. Browning's Poem
"Only a Curl"

On the fly-leaf is the signature "Rosina Bulwer Lytton; January 21st, 1863." On a blank leaf at the back Lady Bulwer has copied eleven lines from Burns. Pasted in at the back is a clipping regarding a sermon, by Cardinal Manning, referring to society as "a conspiracy of fools, fashion, custom, mutual flattery, eating, drinking, and refined hardness of heart." On this Lady Bulwer has written, "True as Gospel, Monsignore." There are several other interesting clippings pasted in, including one referring to the miseries of "a mother with a sinful son," which may refer to her own son, who sided with his father. The book is a facsimile reprint of Queen Elizabeth's Prayer Book, with engraved borders on every page.

BULWER, EDWARD ROBERT LYTTON, EARL OF LYTTON. THE WANDERER. By Owen Meredith, Author of "Clytemnestra," &c. London, 1859.

8vo. Original cloth, uncut.
First edition.

On the title-page is the poet's inscription:

"Charles Lever with the most sincere and grateful
love of his attached and faithful friend the Author."

LORD BYRON

BYRON, GEORGE NOEL GORDON, LORD BYRON. AN AUTOGRAPH LETTER written in his thirteenth year.

2 pp., 4to. With address. Unpublished.

One of the earliest Byron letters in existence, only two of previous date being known.

Dated February 24, 1801, and written from Dulwich Grove (where Byron was at school) to his cousin George Byron, a boy of nearly his own age:

" . . . I thought you were going to the Cape but I should have been devilish sorry. . . . I am going to leave this damned place at Easter and am going to Harrow. . . . I have not seen my cousins these holidays nor sha'n't next either, for they behaved devilish blackguard lately."

John Hanson, Byron's solicitor and lifelong friend, told Hobhouse that he had many schoolboy letters from Byron, and that they, like the present specimen, were "perfectly characteristic of what he afterward became."

——— BYRON'S COPY OF POPE'S WORKS. Vol. II, forming part of Cooke's Pocket Edition of Select British Poets. Vignette. London, C. Cooke (n. d.).

12mo. Calf; in a levant morocco case.

Byron owned this book while at Harrow. On the fly-leaf, in his autograph, is the following:

"Harrow on the Hill, Middlesex. A.D. 1803. Byron. Given me by my friend Bolders."

On the second fly-leaf Byron has written:

"Aequalitate animorum constat amicitia,
BYRON."

And on the back fly-leaf:

"Il n'est pas difficile de réusser dans l'étude des lettres; il suffit pour cela de s'y livrer avec discrétion & de savoir s'exercer soi-même."

On another blank leaf is one of Martial's epigrams, in Byron's hand, and there are numerous notes and comments in his autograph.

The book is an evidence of Byron's early admiration for Pope. "The Dunciad" forms a part of this volume, and it was here doubtless that Byron studied the model for his "English Bards and Scotch Reviewers." Inserted is a description of the book from the London *Academy*.

——— BYRON'S COPY OF THE LIFE OF POPE. The Life of Alexander Pope, Esq; compiled from Original Manuscripts, with a Critical Essay on his Writings and Genius. By Owen Ruffhead Esq. London, 1769.

Frontispiece. 578 pp., large 8vo. Half calf, gilt; in a morocco case.

On the fly-leaf is Byron's autograph signature, with the date "Cambridge, A.D. 1808." The book contains many interesting notes in Byron's handwriting, some of which are subjoined:

"Of Pope's pithy conciseness of style, Swift—no diffuse writer himself—has so emphatically said:

'For Pope can in one couplet fix
More sense than I can do in six.'"

"Imitators of Horace and Juvenal were Boileau and Pope, of the one as well as of the other of whom it may be said:

'Même en imitant toujours original.'"

"Mr. Rawlinson was a friend and correspondent of Pope. Mr. R. said that Pope was a troublesome friend and an implacable enemy, who sometimes forgot favors, but never forgave injuries."

The word "mankind," on page 215, is underscored, and Byron has written on the margin:

"A malignant race, with Christianity in their mouths and Molochism in their hearts."

Dulwich Grove Feby 24th
1801

Dear Cousin Upon my word you have acted a very pretty part in the holidays while I waited to see you, you took care not to come. pray write me when you go to Ed I thought you were going to the Cape but I should have been devilish sorry for that as I should not have had the pleasure of seeing you for three years. I suppose you have heard that I am going to leave this damned place at Easter and am going to Harrow a public school with ~~two~~ 250 boys at it — I have not seen my cousins these holidays nor shall I next either for They are a horrid Devilish blackguard Cabal[illegible]

A Letter Written by Byron
in his Thirteenth Year

As Byron owned this book in 1808, he was in his twentieth year when he formed this cynical opinion.

"In the 'Rape of the Lock' Pope was indebted for his idea of the machinery to the 'Comte de Gabalis' of the Abbé Villars, and for the account of the various employments to Shakespeare's 'Tempest.' . . . For other parts of the poem he has introduced frequent parodies of Homer, Virgil, and Milton. He has also judiciously employed the celebrated fiction of Ariosto, that all things lost on earth are treasured in the moon."

There are other long critical notes. On the blank page at the back Byron has written an Italian couplet and his own translation of it:

"The gentle mind ever considers not the value of the gift, but the good heart of the giver."

On the inside front cover is an inscription by Byron's friend, F. Hodgson:

"Presented to me most kindly by Dr. Hawtrey, Sept. 12th, 1848. F. Hodgson."

The friendship between Byron and Hodgson began at Cambridge and lasted till the poet's death. This book is described at length in the memoir of Hodgson written by his son (1878).

——— The History of the Reign of the Emperor Charles V. By Wm. Robertson. London, 1802.

Portraits and plates. 4 vols., royal 8vo. Diamond calf, marbled edges.

This copy belonged to Lord Byron while he was at Harrow, and is mentioned in his list of books owned and read by him. In the first volume is his autograph:

"George Gordon Byron,
Newstead Abbey, Nottinghamshire."

In the other volumes the inscription is:

"George Gordon Byron,
Harrow on the Hill, 1805."

The books were given by Byron to a schoolmate, and when the presentation was made the poet wrote the word "from" before his own name, following his signature with "to Charles David Gordon." In the last volume Byron added the date of his purchase of the books and the date of his gift of them to Gordon.

Charles Gordon was Byron's chum at Harrow, and among the earliest published letters of the poet are two to Gordon. One, written in 1805, addressed "My dearest Gordon," gives an account of a cricket match in which Harrow, to Byron's chagrin, was "confoundedly beaten" by Eton.

In each of the four volumes is the heraldic book-plate of Gordon. In the first volume is a book-plate, a pen-and-ink drawing, with the Byron arms. This "home-made" book-plate is of especial interest. It was drawn for Byron by Miss Elizabeth Pigot, who thus describes her first meeting with him:

"The first time I was introduced to him was at a party at his mother's, when he was so shy that she was forced to send for him three times before she could persuade

him to come into the drawing-room to play with the young people at a round game. He was then a fat, bashful boy, with his hair combed straight over his forehead."

In regard to this book-plate, Byron wrote to Miss Pigot in 1804:

"I received the arms, dear Miss Pigot, and am very much obliged for the trouble you have taken. It is impossible I should have any fault to find with them. The sight of the drawings gives me great pleasure for a double reason: in the first place, they will ornament my books; in the next, they convince me that you have not entirely forgotten me."

In 1828, Thomas Moore called upon Miss Pigot for the purpose of obtaining biographical material. He concludes his account of the interview by saying: "Her affection is unbounded, and she seems unwilling to allow that he had a single fault." The verses "To Eliza," in "Poems on Various Occasions," were addressed to Miss Pigot. She died in 1866, having survived Byron forty-two years.

——— A RECEIPT for seventy-five pounds paid by John Hanson, "on account of furniture, repairs & fitting up my rooms at Trinity College, Cambridge."

With Byron's signature. Dated April 23, 1806.

John Hanson was the man of business in charge of the Byron estate. Like all men who were closely associated with Byron, Hanson was devoted to him. In 1816 Hanson was the poet's confidential adviser in the proceedings leading to the separation from Lady Byron.

——— AUTOGRAPH LETTER of Catherine Gordon Byron, mother of the poet.

1 p., 4to. To John Hanson. Dated 1806.

" . . . You may depend upon it, I shall take no notice of what you say to my son. When I wrote to him I said that I was afraid he could not live on his allowance. The answer was that he only lived as other young men there did that had only half his income. His bills are coming in thick upon me to double the amount I expected. He went and ordered just what he pleased here, at Nottingham, and in London. However, it is of no use to say anything about it. . . . I send you the bills for fitting him out for College. You may remember I guessed it would be seventy-five pounds."

Signed "C. G. Byron."

Regarding his extravagances at Cambridge, Byron wrote to his old friend Mr. Becher in 1808: "I am cursedly dipped. My debts, everything inclusive, will be nine or ten thousand pounds before I am twenty-one." The year before he wrote to Miss Pigot: "This evening a large assortment of jockeys, gamblers, boxers, authors, parsons, and poets to sup with me; a precious mixture; but they got on well together; and for me, I am a spice of everything except a jockey."

——— HOURS OF IDLENESS, a Series of Poems, Original and Translated, by George Gordon, Lord Byron, a Minor. Newark, 1807.

8vo. Bound by the Club Bindery. Light red levant, silk linings and fly-leaves; uncut.
First edition.

Inserted is a note in Byron's autograph.

——— HOURS OF IDLENESS, a Series of Poems, Original and Translated, by George Gordon, Lord Byron, a Minor. Newark, 1807.

8vo. Half morocco, gilt edges.
First edition.

This copy belonged to Francis Chantrey, the sculptor who made the bust of Byron. The book afterward belonged to John Heneage Jesse, the historian, who inserted in it a number of autographs and had a lock and key made for the volume.

——— ENGLISH BARDS AND SCOTCH REVIEWERS. A Satire. London, Jas. Cawthorn (n. d. [1809]).

8vo. Bound by Riviere. Polished calf, uncut.
First edition.

William Bell Scott's copy, with his book-plate.
Inserted is a letter from the clerk of the Court of Chancery to a bookseller, stating that an injunction had been granted prohibiting the sale of "English Bards and Scotch Reviewers."

——— ENGLISH BARDS AND SCOTCH REVIEWERS; a Satire. London, Cawthorn, 1811.

8vo. Half morocco, uncut.

A large-paper copy of the fourth edition. Slater, in his work on "Early Editions," says: "The fourth edition, of 1811, is also worthy of special attention, as a few large-paper copies were issued. These are scarce." They are, in fact, much rarer than the first edition.

This copy belonged to the Rev. John Becher, and was probably given to him by Byron, as Becher had considerable influence in forming the taste and style of the poet in his earlier writings. It was at Becher's suggestion that Byron suppressed his first

book, "Fugitive Pieces." He showed the volume to Becher, whose comment was as follows:

"Say, Byron, why compel me to deplore
Talents designed for choice poetic lore,
Deigning to varnish scenes that shun the day
With guilty lustre and with amorous lay?
Forbear to taint the virgin's spotless mind;
In power though mighty, be in mercy kind."

Byron evidently had faith in Becher's judgment, as he burned all but three copies of "Fugitive Pieces."

Becher's book-plate is in the volume, and the extra illustrations include several unique items. One of the most curious is the book-plate of Miss Chaworth, Byron's early love, the inspiration of the poem "The Dream."

Other insertions are an autograph letter from Byron to Becher, a letter of Lady Byron, a letter of John Murray, speaking of Byron, and forty-eight portraits.

——— ENGLISH BARDS AND SCOTCH REVIEWERS; a Satire. By Lord Byron. London, Cawthorn, 1810.

8vo. Polished calf, uncut; by Zaehnsdorf.

The fourth edition. Two distinct printings of the book were issued by Cawthorn and called the fourth edition. This edition of 1810 differs textually and typographically from the other "fourth edition" of 1811.

This copy contains twenty-three inserted portraits of the reviewers and their victims.

——— ENGLISH BARDS AND SCOTCH REVIEWERS; a Satire. By Lord Byron. Philadelphia, Pa., and Charleston, S. C., 1811.

8vo. Original boards, uncut.
First American edition.

This book is much rarer than the early English editions.

——— ENGLISH BARDS AND SCOTCH REVIEWERS. Two pages of the manuscript in Byron's autograph.

These are the first two pages of the manuscript written in pencil. The corrections are made in ink. These twenty-six lines of the satire differ from all the versions in the early editions.

The manuscript shows that Byron first intended to begin with the line:

"Prepare for rhyme. Shall dull Fitzgerald bawl?"

His first alteration was to:

"Must I still hear? Shall hoarse Fitzgerald bawl?"

A second alteration brought the line to its present form.

——— ENGLISH BARDS AND SCOTCH REVIEWERS. Two pages of the manuscript in Byron's autograph, written in ink, and comprising the thirty lines from:

"Or hail at once the patron and the pile—"

to

"Oh, blest retreats of infamy and ease."

There are many corrections and alterations in the manuscript, and several of the verses differ from the form finally published.

——— IMITATIONS AND TRANSLATIONS from the Ancient and Modern Classics; together with Original Poems never before published. Collected by J. C. Hobhouse, B.A. of Trinity College, Cambridge. London, Longmans, 1809.

Large 8vo. Original boards, uncut; with paper label.
First edition.

This volume, printed the same year as the first edition of "English Bards and Scotch Reviewers," contains eight poems by Lord Byron here first published, including several love songs inspired by his affection for Miss Chaworth; also the epitaph on his dog Boatswain.

This copy belonged to Shelley's biographer, Middleton, and contains his autograph.

John Cam Hobhouse (Lord Broughton) was one of the many distinguished men who were devoted friends of Byron. A politician and a man of the world, he declared that he heard "in an agony of grief" of Byron's death. When Byron's remains were brought back to England, Hobhouse was asked if he wished to look for the last time upon the face of his friend. He says in his "Diary": "I believe I should have dropped down dead if I had ventured to look at it."

——— CHILDE HAROLD'S PILGRIMAGE. A Romaunt. By Lord Byron. London, John Murray, 1812.

4to. Levant morocco, uncut, by Riviere.
First edition. (Cantos I and II.)

Inserted is the original manuscript, the first draft, of a stanza of "Childe Harold," in Byron's autograph, with many alterations:

"Ye stars! which are the poetry of Heaven,
If in your bright leaves we would read the fate
Of men and empires,—'t is to be forgiven
That in our aspirations to be great,
Our destinies o'erleap their mortal state
And claim a kindred with you; for ye are
A beauty and a mystery, and create
In us such love and reverence from afar
That fortune, fame, power, life, have named themselves a star."

In this manuscript the last line originally stood:

"That when Ambition bows, 't is only to a star."

Also inserted in this copy, at page 181, opposite the lyric "Maid of Athens," is the signature of Theresa Macri (Mrs. John Black), to whom the poem was addressed. The forged letters of Byron and Shelley, for the publication of which Robert Browning wrote an introduction, were the fabrication of a self-styled George Byron who claimed to be a son of Byron and the "Maid of Athens."

"Childe Harold" made its appearance on the last day of February, 1812. Samuel Rogers received an advance copy, which Lady Caroline Lamb read. "I must see him! I am dying to see him!" she exclaimed to Rogers. "He has a club-foot and bites his nails," said the banker-poet. "If he is as ugly as Æsop, I must know him," retorted the lady. A few days later she met Byron and recorded that he was "mad, bad, and dangerous to know." The last he surely was—to Lady Caroline, but less dangerous than she was to her amiable husband, Lord Melbourne.

——— CHILDE HAROLD'S PILGRIMAGE. Canto the Third. By Lord Byron. London, Murray, 1816.

8vo. Polished calf, by Riviere; uncut; original paper covers preserved.
First edition.

Apropos of the lines which begin Canto III:

"Is thy face like thy mother's, my fair child,
Ada, sole daughter of my house and heart?"

this copy contains portraits of Ada and of Lady Byron, and five autograph letters: two from Ada Augusta, Byron's daughter; one from her husband, the Earl of Lovelace; one addressed to Charles König of the British Museum, asking that the Countess of Lovelace be allowed to visit the Museum privately, as "Ada's heir is so nearly ready to appear that a public day will not answer." The fifth letter inserted is one of four pages from Lady Byron to her daughter.

"Though Lovelace has been so kind as to write, I hope to have an account of Ralph from you soon. Look after his ablutions. He is too like Byron in that. . . . Choppin [*sic*] died recently in Paris and is to have a magnificent funeral."

A characteristic and cold-blooded letter. The allusion to Byron's unfriendliness to water is unwarranted, as the cold bath was a hobby with him. In this letter, written many years after Byron's death, Lady Byron could think of nothing better to write to the daughter about her father than that he was slovenly.

——— CHILDE HAROLD'S PILGRIMAGE. Canto the Fourth. By Lord Byron. London, Murray, 1818.

8vo. Bound by Zaehnsdorf; polished calf, uncut.
First edition.

A page of Byron's manuscript and thirty engravings inserted.

——— LORD BYRON'S CARD CASE. Made of Maltese gold filigree, with the initial "B" on one side and a coronet on the other.

Byron obtained this during his visit to Malta in 1809. It was one of the relics in the collection of Mr. Robert Cooke, a partner of John Murray, and was afterward in the collection of Byron souvenirs made by Señor Mendonça, who was the Brazilian minister at Washington.

With this item is a copy of a magazine containing a description of Señor Mendonça's Byron collection, with illustrations, one of which represents this card case. Another illustration is that of Lord Byron's will, in the present collection.

——— AUTOGRAPH LETTER from Lord Byron to the Rev. Francis Hodgson, during the pilgrimage of "Childe Harold."

Written at Patras, and dated October 3, 1810. 4 pp., folio.

One of the longest letters ever written by Byron.

" . . . I have just escaped from a physician and a fever which confined me five days in bed. . . . Here be also two physicians, one of whom trusts to his genius, never having studied, the other to a campaign of eighteen months against the sick of Otranto made in his youth with great effect. . . . In this state I made my epitaph; take it:—

Youth, Nature, and relenting Jove
To keep my lamp in vainly strove;
But Romanelli was so stout
He beat all three and blew it out.

. . . The only way is to despise all brothers of the quill. I suppose you won't allow me to be an author; but I contemn you all, you dogs!!! I do. . . . When Drury Lane was burned to the ground, by which accident Sheridan and his son lost the few remaining shillings they were worth, what doth my friend Dallas do? Why, before the fire was out, he writes a note to Tom Sheridan, to inquire whether his farce was not converted into fuel, with about two thousand other unactable manuscripts. Now was not this characteristic? Whilst the poor distracted manager was bewailing the loss of a building worth only £300,000, in comes a note from a scorching author, requiring at his hands two acts and odd scenes of a farce. . . . As it is impossible for a man in his senses to hope for happy days, let us at least look forward to merry ones, which come nearest to the other in appearance if not in reality."

——— THE GENUINE REJECTED ADDRESSES; Presented to the Management of Drury Lane Theatre; preceded by that written by Lord Byron and adopted by the Committee. London, 1812.

Post 8vo. Bound by Zaehnsdorf; polished calf, uncut.
First edition.

Byron's first poem published in book form after the sensation caused by "Childe Harold." Drury Lane Theatre was destroyed by fire in February, 1812. In the following August, the committee, of whom Lord Byron was one, offered a prize for the best address to be used at the opening of the new theatre. None of the poems submitted having proved acceptable, Byron was asked to write one. He complied, and the address was recited by Elliston. This lyrical contest occasioned the famous "Rejected Addresses" of James and Horace Smith. One of the cleverest of the parodies was that of Byron, who wrote to one of the authors his forgiveness, "though you were twenty times my satirist."

——— THE WALTZ: an Apostrophic Hymn. By Horace Hornem, Esq. "Qualis in Eurotæ ripis, aut per juga Cynthi exercet Diana choros." Ovid.

30 pp., 8vo. Original paper covers, uncut.

With an autograph letter inserted. This edition, printed with neither place nor date, is not mentioned in any of the bibliographies of Byron. It was probably published about 1818, that date being in the water-mark of the paper.

——— THE WALTZ: an Apostrophic Hymn. By Horace Hornem, Esq. (The noble author of Don Juan.) London, W. Clark, 1821.

8vo. Pamphlet. No cover.

The quotation attributed by Byron to Ovid on the title-page of the private issue is here assigned to Virgil, and Dryden's translation is added. This edition is not mentioned in the authoritative Bibliography, though reference is made to another edition of 1821, printed by Benbow.

——— THE GIAOUR, a Fragment of a Turkish Tale. By Lord Byron. A New Edition with Some Additions. London, Murray, 1813.

8vo. Half calf.

On the half-title is the following inscription in Byron's autograph:

"To my dearest Sister, Augusta Mary
from her friend and brother, Byron.
July 7th, 1813."

On the title-page is the autograph signature:

"Augusta Mary Leigh."

To

My dearest Sister
Augusta Mary —
from her friend & brother
Byron

July 7th
1813 —

THE GIAOUR.

Byron's Inscription in
"The Giaour" presented to his Sister,
Mrs. Leigh

——— THE WORKS OF THE RIGHT HON. LORD BYRON. London, Murray, 1815.

2 vols., 8vo. Calf, gilt.

Presentation copy to Mrs. Leigh. On the inside front cover of each volume is a leather label with the inscription:

"Augusta: a New Year's Gift. 1st Jany. 1816."

Byron's book-plate is in the first volume, and the second volume contains an autograph letter of Mrs. Leigh referring to Byron.

It was in January, 1816, that Lord Byron and his wife separated. Byron's sister, Augusta Mary Leigh, was the closest friend and confidante of both at that time; and their daughter was named for her, Ada Augusta. Forty years afterward, Lady Byron, with "her pale ethereal face luminous with a heavenly radiance," assured Mrs. Harriet Beecher Stowe that the cause of her leaving Lord Byron was his intrigue with his sister. Mrs. Stowe lost no time in selling the story to an American magazine, and was promptly annihilated by the storm of indignant protest in England and America. There is evidence amounting to proof positive that, whatever the cause of Lady Byron's leaving her husband, it was not that alleged to have been given by her to Mrs. Stowe. There is reason to believe, however, that after Lord Byron's death Lady Byron became convinced that Lord Byron was the father of one of Mrs. Leigh's daughters. The extraordinary conspiracy which led to this belief is related in Charles Mackay's "Medora Leigh."

——— THE BRIDE OF ABYDOS, a Turkish Tale. By Lord Byron. London, Murray, 1813.

8vo. Original boards; uncut.
First edition.

On the title-page is the following inscription in Byron's autograph:

"Nov. 29th, 1813.
To the Rt. Hon. J. H. Frere,
From his friend, the Author."

John Hookham Frere was one of the editors of the *Anti-Jacobin.*
Bound with this is "The Giaour," 1813.

——— POEMS. By Lord Byron. Philadelphia, Pa., Moses Thomas, 1813.

16mo. Half morocco.
First American edition of Byron's poems.

Rare. In the authoritative Bibliography, Vol. VII, Murray's edition of 1904, this little book is given as the first collected edition.

"He [Byron] spoke to me of a copy of the American edition of his poems, which I had sent him, and expressed his satisfaction at seeing it in a small form, because in that way, he said, nobody would be prevented from purchasing it."

Life, Letters, and Journals of George Ticknor.

——— THE DESCENT OF LIBERTY; a Mask; by Leigh Hunt. London, 1815.

Post 8vo. Original boards, uncut.
First edition.

Presentation copy to Lord Byron.
On the half-title is Hunt's autograph inscription:

"Lord Byron with the author's best remembrances."

Written by Hunt while in prison, where Byron called upon him and brought him books.

——— HEBREW MELODIES. By Lord Byron. London, Murray, 1815.

Bound by Zaehnsdorf; polished calf, uncut.
First edition, with inserted engravings.

"Hebrew Melodies" was the first publication by Byron after his marriage. He wrote the poems, at the suggestion of Douglas Kinnaird, to be set to music by Isaac Nathan, Lady Caroline Lamb's music-teacher.

——— FUGITIVE PIECES AND REMINISCENCES OF LORD BYRON; also some original poetry, letters, and recollections of Lady Caroline Lamb. By I. Nathan. London, 1829.

Post 8vo. Original cloth, uncut.

In a letter to Moore, Byron says, "Curse the melodies and the tribes to boot," referring to Nathan and his music.

——— AUTOGRAPH LETTER from Byron to the Rev. Francis Hodgson, endorsed by the latter: "The last letter before he left England."

2 pages, 4to.

Regarding literary matters and with a reference to his dog Charlemagne. The signature has been torn off and a few words are missing; but the letter is franked "Byron."
Unpublished.

——— LARA, a Tale. JACQUELINE, a Tale. London, Murray, 1814.

Post 8vo. Original boards, uncut; with paper label.
First edition.

This copy belonged to Princess Elizabeth, daughter of George III. Her signature is on the cover and on the title-page.

——— LARA, a Tale. JACQUELINE, a Tale. London, Murray, 1814.

Post 8vo. Bound by Zaehnsdorf; polished calf, gilt top.
First edition.

With eight inserted engravings by Stothard, Westall, and others.

Samuel Rogers was the author of "Jacqueline." In one of his letters to Moore, Byron says: "I believe I told you of 'Larry and Jacky.' A friend of mine was reading said 'Larry and Jacky' in a Brighton coach. A passenger took up the book and queried as to the author. The proprietor said: 'There were two.' To which the answer of the unknown was: 'Ay, ay; a joint concern, I suppose, summut like Sternhold and Hopkins.'"

——— LORD BYRON'S MARRIAGE LICENSE. Special Marriage License from the Archbishop of Canterbury, granted to George Gordon Byron and Anne Isabella Milbanke, Dec. 23, 1814.

Signed by Chas. Moore, Registrar, and endorsed by the Rev. Thomas Noel, Rector of Kirkby Mallory, who officiated at the wedding, at Seaham in the County of Durham, the bride's home, on Jan. 2, 1815. The endorsement, which is dated Jan. 3, 1815, and is witnessed by the Rev. W. N. Darnell, Rector of St. Mary-le-Bow, Durham, and by the Rev. Saml. Gamlen, Vicar of Pittington, states that the wedding took place on the date and at the house mentioned, in the presence of Sir Ralph Milbanke, Bart., the Hon. Lady Milbanke, Mary Anne Clermont, John Cam Hobhouse, Esq., and the Rev. Richard Wallis, Rector of Seaham.

Vellum, oblong folio, with wrapper bearing an inscription in the Rev. Thomas Noel's writing. With the royal seal affixed, and the archbishop's seal attached by a silk cord.

Hobhouse's account of the wedding is published in his "Recollections of a Long Life," Vol. I, pp. 195–199. At the end of his description he remarks: "I felt as if I had buried a friend."

——— THE PRISONER OF CHILLON, and Other Poems. By Lord Byron. London, Murray, 1816.

8vo. Bound by Zaehnsdorf; polished calf, uncut.
First edition.

Inserted are sixteen engravings, including a portrait of Miss Chaworth, who inspired the poem "The Dream"; also an autograph letter of Miss Chaworth. She married John Musters in 1805, and died in 1831. It is the theory of Mr. Richard Edgcumbe ("Lord Byron: The Last Phase") that after Byron's marriage he carried on an intrigue with Mrs. Musters, and that it was Mrs. Leigh's attempt to conceal this affair that brought suspicion on herself.

——— POEMS ON HIS DOMESTIC CIRCUMSTANCES, &c. By Lord Byron. London, 1816.

8vo. Bound by Zaehnsdorf; polished calf, uncut; with original printed paper covers preserved.

Hone's pirated edition of the poems written by Byron regarding his separation from his wife: "Fare Thee Well," "A Sketch from Private Life," etc. It has been stated that Byron never intended to have these poems published, but wished them to be read only by his friends. Murray's edition was suppressed. The poems were then printed by Hone and twenty-three editions were sold in a year.

Inserted are sixteen portraits, also an autograph letter of Lady Byron.

After Byron's separation from his wife, he ventured into a drawing-room at a house where he had been lionized. The ladies began to leave the room as soon as he appeared. When all had gone, and Byron was left to his reflections, a little red-haired girl, in her early teens, came up to him with: "You should have married *me,* and then this would not have happened to you." (*Conversations of James Northcote.*)

——— CHRISTABEL; KUBLA KHAN, a Vision; THE PAINS OF SLEEP. By S. T. Coleridge, Esq. London, Murray, 1816.

8vo. Original paper wrappers, uncut.
First edition.

This copy belonged to Lady Caroline Lamb, now remembered principally on account of her love for Byron. The poet, Lady Caroline, and her husband, Lord Melbourne, suggested the principal characters in Mrs. Ward's novel, "The Marriage of William Ashe." When Byron was in financial difficulties, Lady Caroline wrote to him saying that all her jewels were at his disposal. Byron showed the letter to Samuel Rogers. Mr. Clayden, Rogers's biographer, says: "There was no breach of confidence in doing so, as Lady Caroline did not conceal from Rogers her passion for Byron." Rogers himself says that more than once, on returning home at night, he found her pacing his garden, waiting for him to implore his good offices with Byron in some passing quarrel.

NEM. Then for a time farewell.
We meet then—
MAN. Where?
NEM. On the earth.
MAN. Even as thou wilt: and for the grace accorded
I now depart a debtor. Fare ye well!

[*Exit* MANFRED.

(Scene closes.)

END OF ACT SECOND.

Proof Page of "Manfred" with Corrections
in Byron's Autograph

On page 19 of this copy of "Christabel," Lady Caroline has made pen-and-ink sketches, has written her own name, and printed the name of her husband.

——— (LADY CAROLINE LAMB.) GLENARVON, a Novel. London, Colburn, 1816.

3 vols., crown 8vo. Bound in Spanish calf, uncut.
First edition.

In Lady Morgan's "Memoirs," Lady Caroline Lamb gives her own account of her association with Byron, in which she states that the principal incidents in "Glenarvon" were founded on actual occurrences. The poet wrote to Moore: "The picture can't be good. I did not sit long enough."

In a letter to Rogers, in 1816, Byron says: "I have read 'Glenarvon.'

'From furious Sappho scarce a milder fate,
—— by her love or libelled by her hate.' "

——— ——— ADA REISS, a Novel. London, 1823.

3 vols., post 8vo. Original boards, uncut.

This novel, like "Glenarvon," was an attack upon Byron by Lady Caroline Lamb.

——— MANFRED, a Dramatic Poem. By Lord Byron. London, Murray, 1817.

8vo. Bound by Zaehnsdorf; polished calf, uncut.
First edition.

Inserted are six pages of the proof-sheets of "Manfred," with corrections in Byron's autograph, and with two notes to Murray the publisher, signed, with instructions regarding the correcting of proofs. Twelve contemporary engravings are also inserted.

——— BEPPO, a Venetian Story. London, Murray, 1818.

8vo. Polished calf, by Riviere, uncut; covers bound in.

Inserted is a note in Byron's autograph, and signed by him, asking John Hanson, his man of business, to pay money to Wm. Fletcher, Byron's valet. It was the faithful Fletcher who, after the separation, said, "Every woman, excepting my lady, knows how to manage my lord."

"Amongst the persons engaged in the performance of the office of removal [of Byron's body] I noticed one—a tall, thin man, who spoke little, and seemed absorbed

in grief. He would scarcely allow any one to touch the corpse, and with his own hands he composed the head in its new resting-place. The words 'My dear Lord!' were frequently uttered by him. It was Fletcher, Byron's valet."

John Dix, *Pen and Ink Sketches of Poets.*

——— Don Juan. "Difficile est proprie communia dicere." Horat. Epist. ad Pison. London, Thomas Davidson, 1819.

4to. Half levant morocco, uncut, by Riviere.
First edition of Cantos I and II.

With fifty engravings inserted, also a wrapper, folio, addressed by Byron "To John Murray, 50 Albemarle st, London, Angleterre." With Byron's seal. Sent from Italy with manuscript.

——— Don Juan. (Same quotation.) Cantos I and II. A new edition. London, Davidson, 1819. Don Juan, Cantos III, IV, and V. (Same quotation.) London, Davidson, 1821. Don Juan. Cantos VI, VII, and VIII. "Dost thou think, because thou art virtuous, there shall be no more cakes and ale? Yes, by St. Anne, and ginger shall be hot i' the mouth too!" London, John Hunt, 1823. Don Juan. Cantos IX to XVI. London, John Hunt, 1823–24.

6 vols., 8vo. Bound by Zaehnsdorf; polished calf, uncut.

Cantos I and II were first published in quarto. Of these six volumes, the first is the second edition (first 8vo). The others are all first editions.
Inserted are fifty engravings by Stothard, Johannot, Westall, Eastlake, and others.

——— Byron's Copy of Alfieri's Tragedies. Quindici Tragedie di Vittorio Alfieri da Asti. Edinburgh, 1806.

3 vols., foolscap 8vo. Old Spanish calf; in a levant morocco case.

On the fly-leaf of each volume is Byron's signature, and there are long and interesting notes in his autograph. In the first volume Byron wrote:

"Alfieri has been attacked by critics who continually contradict themselves. This seems to me the best proof of his extraordinary merits."

In the second volume is the following note in Byron's hand:

"Venice, Nov. 8th, 1819.

Redde 'Mirra,' but could not continue reading. Umph! When I went to the representation of 'Mirra' at Bologna, the two last acts threw me into hysterics—not a woman's. The same feeling choked me again, an agony of tears 'unborn.' "

On the blank leaves at the end of this volume Byron has written four pages of anecdotes of Alfieri, some of which are extremely curious.

In August, 1819, Byron wrote from Bologna to John Murray:

"I do not know how far I may be able to reply to your letter, for I am not very well to-day. Last night I went to the representation of Alfieri's 'Mirra,' the two last acts of which threw me into convulsions . . . This is but the second time for anything under reality. The first was on seeing Kean's Sir Giles Overreach. The worst was that the *dama* in whose box I was, went off in the same way; I really believe more from fright. . . . But she has been ill, and I have been ill, and we are all languid and pathetic this morning."

The *dama*—the Countess Guiccioli—thus describes the same incident:

"Lord Byron took a strong interest in the representation, and it was evident that he was deeply affected. At length there came a point in the performance at which he could no longer restrain his emotions. He burst into a flood of tears, and, his sobs preventing him from remaining any longer in the box, he rose and left the theatre."

In this drama Mirra is condemned by Venus to be the victim of an incestuous passion. The story is taken from Ovid. The adherents of Mrs. Stowe have used this incident as an argument for their case. Why not bring a similar charge against Alfieri, who, in his "Autobiography," says that Ovid's story had the same effect upon him?

——— THE VAMPIRE, a Tale. London, 1819.

8vo. Polished calf, by Riviere, uncut; original covers bound in.
First edition.

On the night of June 18, 1816, at Diodati, Byron and Shelley, their respective mistresses, Claire Clairmont and Mary Godwin, with Dr. John Polidori, Byron's physician, passed their time in telling ghost stories. Byron recited part of Coleridge's "Christabel," which so worked upon the nerves of Shelley that he shrieked and rushed from the room. It was agreed that each should write a ghost story. Mary produced the famous "Frankenstein." Byron, in an old account-book of his wife's, cherished because it contained her handwriting, began his tale, "The Vampire." He soon abandoned the work; but he had related the plot to Polidori, who later finished the story. It is likely that the substance of the tale and the earlier pages are Byron's. Dr. John W. Polidori was an uncle of Dante Gabriel Rossetti. Inserted in this copy is the following letter:

"APPLEFORTH LODGE, April 4, 1806.

DEAR FATHER:

I wish that you would write to me every two weeks. If you please, send me a bat, a trap, and a ball, instead of 'Les Voyages autour du Monde,' 'Selectæ Historiæ,' and all the Latin poets. If you please, send me the books and seed immediately, because it is now the time to sow seeds. I should like to go to Italy and buy some fields & a little house, and go a-shooting, catch birds and fishes, and on Winter nights sit down and read or amuse ourselves with electrical machines; in Spring and Summer cultivate our gardens, & in Autumn travel. What pleasure it would afford, especially with Robert. I very often see Mr. Cope. He always inquires after you. And believe me

Your affectionate son

JOHN POLIDORI."

This letter formerly belonged to Mr. W. M. Rossetti, who has written on its reverse: "Dr. John W. Polidori (my maternal uncle) was Byron's physician in 1816, and wrote the tale, 'The Vampire,' which used to be attributed to Byron. He was something like eleven years old when he wrote this letter."

Byron and Polidori disagreed and parted. The latter, while still a young man, killed himself with prussic acid. Byron, in one of his letters, speaks of Polidori's talk of suicide and experiments with poisons.

——— MARINO FALIERO, Doge of Venice. An Historical Tragedy in Five Acts. With Notes. THE PROPHECY OF DANTE, a Poem. By Lord Byron. London, Murray, 1821.

8vo. Original boards, uncut; in a levant morocco case.
First edition.

Inserted is an autograph letter from Byron to John Murray, containing added passages to be inserted in the proof-sheets of "Marino Faliero."

——— HOURS OF IDLENESS, (1820); CHILDE HAROLD, Canto IV, (1818); THE GIAOUR, (1813); THE BRIDE OF ABYDOS, (1814); THE CORSAIR, (1814); THE SIEGE OF CORINTH, (1816); MONODY ON THE DEATH OF SHERIDAN, (1817); THE LAMENT OF TASSO, (1818); MAZEPPA, (1819); SARDANAPALUS, (1821); MARINO FALIERO, (1821).

11 vols., 8vo. Bound by Zaehnsdorf; polished calf, uncut.

First editions (excepting "Hours of Idleness" and "The Bride of Abydos"). Extra-illustrated with 160 engravings by Stothard, Stanfield, Deveria, Westall, Cattermole, and others.

——— RIME DI DIVERSI ANTICHI AUTORI TOSCANI. Venezia, 1532.

Small 8vo. Old calf, in an old Italian leather box.

This book belonged to Lord Byron. On the title-page is his autograph:

"Byron, Ravenna, 1820."

On the fly-leaf at the end, in Byron's hand, is the following:

"This book is extremely rare. No copy of it is to be found in the public libraries at Rome or Florence. However, the Cardinal Vice-Legate of this place procured this copy, of which he made me a present. BYRON.
Ravenna, Feb. 1820."

The book contains the minor poems of Dante, and was probably studied in connection with "The Prophecy of Dante," written at this period and declared by Byron, in a letter to Murray, to be "the best thing I ever wrote." The Countess Guiccioli, to whom "The Prophecy of Dante" was dedicated, was the poet's companion at Ravenna; and this book of "Canzoni Amorose" was read by both. On page 117 are five lines of Italian verse in the autograph of the countess.

——— (Sir Egerton Brydges.) An Impartial Portrait of Lord Byron, as a Poet and a Man, compared with all the evidences and writings regarding him, up to 1825. Paris, Galignani, 1825.

Foolscap 8vo. Morocco.

This copy belonged to the Countess Guiccioli, and contains her signature and annotations.

With the book-plate of W. H. Huntington, dated 1856. The design is a scarecrow, and the borrower of books is referred to Psalms, xxxvii, 21, and Leviticus, vi, 4.

——— Autograph Letter.

4 pages, 4to. Written at Ravenna, April 3, 1821, to R. B. Hoppner, Consul-General at Venice.

An interesting letter, of which only the uninteresting portions have been published. Hoppner was the friend who was asked to adjust the difficulties between Byron and Claire Clairmont, the mother of Allegra.

" . . . I enclose you a letter from Pisa [from Claire] on the usual subject, not to trouble you as 'umpire,' as the person desires, but to enable you to judge whether I do or do not deserve such a piece of objurgation. I have neither spared trouble nor expense in the care of the child, . . . and as a man living without any woman at the head of his house cannot much attend to a nursery, I had no other resource but to place her for a time (at a high pension too) in the Convent of Bagna Cavallo, twelve miles off, where the air is good and where she will at least have her learning advanced and her morals and religion inculcated. . . . You know (perhaps more than I do) that to allow the child to be with her mother [Claire] and with them [Shelley and his wife] and their principles would be like absolute insanity if not worse; that even her health would not be attended to properly and to say nothing of the indecorum. . . . Of 'the promise made at Geneva' of which this person speaks, I have no recollection nor can I conceive it possible that it could have been entered into, when the child was yet unborn. . . . You recollect also the pretty story you told me of what occurred at Naples, which I see no reason to doubt in the main points, though Elise might not relate all accurately."

——— Letter to . . . [*i.e.*, John Murray] on the Rev. W. L. Bowles' Strictures on the Life and Writings of Pope. By

the Right Hon. Lord Byron. "I 'll play at Bowls with the sun and moon." London, Murray, 1821.

8vo. Bound by Zaehnsdorf; polished calf, uncut.
First edition.

Bound with this copy are two other pamphlets: "Two Letters to the Right Hon. Lord Byron, in answer to his lordship's letter. By the Rev. Wm. L. Bowles. [1821.]" and "Letter to the Right Hon. Lord Byron. By John Bull. [1821.]"

Inserted in this copy are twenty-four engravings, including stipple portraits of Martha and Teresa Blount, and the series of engravings by Stothard illustrating Pope's works. Two autograph letters of the Rev. W. L. Bowles are also inserted.

Bowles, who, according to Moore, "by being a genius, escaped being a fool," was extremely absent-minded. He presented a Bible to Mrs. Moore, and, on being asked to write a presentation inscription, wrote: "From the Author."

——— WERNER, a Tragedy. By Lord Byron. London, Murray, 1823.

8vo. Bound by Zaehnsdorf; polished calf, uncut.
First edition.

With eight inserted engravings.

In August, 1899, there appeared in the *Nineteenth Century* an article by the Hon. Frederick Leveson Gower, asserting that "Werner" was written by his grandmother, the Duchess of Devonshire. It is maintained that the duchess showed her manuscript to Lady Caroline Lamb at a time when the latter was on terms of intimacy with Byron. The inference is that Lady Caroline gave the manuscript to Byron, who, ten years later, palmed it off on his publisher and the public as his own. Without questioning the good faith of Mr. Leveson Gower, it must be said that the strength of his evidence does not warrant conviction of plagiarism, or rather absolute theft. Byron states in his preface to "Werner" that the drama was derived from a story in Lee's "Canterbury Tales."

——— THE LIBERAL. Verse and Prose from the South. London, John Hunt, 1822, 1823.

2 vols., 8vo. Bound by Zaehnsdorf; polished calf.

Edited by Leigh Hunt. In this short-lived magazine several poems by Byron and Shelley were first published, including Byron's "Vision of Judgment," "Heaven and Earth," and "Morgante Maggiore," and Shelley's "Lines for an Indian Air" and translation of the "May-day Night Scene" from "Faust." The "Vision of Judgment" was written in retaliation for Southey's work with the same title, in which, as Byron says in a note to "The Two Foscari," "Mr. Southey, with a cowardly ferocity, exults over the anticipated 'death-bed repentance' of the objects of his dislike. . . . I have not waited for a death-bed to repent of many of my actions. . . . I, 'in my degree,' have done more real good in any one given year since I was twenty, than Mr. Southey in the whole course of his shifting and turncoat existence."

——— AUTOGRAPH QUOTATION from Horace, with English adaptation of it, in Byron's hand.

"You don't recite; but still would *seem* a poet.
You shall be Homer, so you do not show it."

The name of Homer is erased and that of Southey substituted, evidently at the time of Byron's controversy with Southey. With Colonel Herman's endorsement stating that the autograph was given to him by Mrs. Leigh.

——— DOCUMENT: "Copia del Rapporto a sua Eccellenza il Signor Governatore di Pisa."

4 pp., folio.

An interesting document relating to one of Byron's adventures in Italy. Byron has signed his own name and the names of E. Trelawney, Percy B. Shelley, and Captain John Hay; the names following their affidavit, a statement of the events. The following note is appended in Byron's autograph:

"Nota Bene:—This deposition of Mr. John Taafe, who began the quarrel, and then tried to back out of it for fear of the Pisans, hath acquired for the said John Taafe the name and designation of Falstaafe. He has since recanted a part of his said statement to the English Minister, and now admits that he did think himself affronted."

The circumstances were as follows: Byron had organized a Pistol Club whose members used to go into the suburbs for practice. On the 24th of March, 1822, Byron, Shelley, Trelawney, Captain Hay, and John Taafe were returning to town from one of these shooting parties. They were on horseback, the Countess Guiccioli and Mary Shelley following in a carriage. An Italian dragoon rode past the party and jostled Taafe. That person, being an Irishman, considered the tail of his coat trodden upon, and exclaimed to Byron: "Shall we endure this man's insolence?" The literary Pistol Club agreed that it was not to be borne, and all turned their horses to pursue the dragoon. Byron caught up with the offender and threw a glove at him by way of challenge; then rode back and found Shelley bleeding from a sabre wound, the dragoon's comrades having interfered. Taafe was found to be watching it all at a safe distance, to the amusement of the Countess and Mrs. Shelley. An official investigation followed. This copy of the report formerly belonged to Thomas Moore, who has written his name and address on the outside.

——— AUTOGRAPH LETTER from Byron to Captain John Hay. Dated at Pisa, April 6, 1822.

1 p., 4to, signed with initials. With superscription and seal.

Regarding the lease of the villa near Leghorn afterward occupied by Byron; refers to the presentation of a pair of pistols.

——— A Letter to Sir Walter Scott, Bart., . . . on the Publication of Cain, a Mystery, by Lord Byron. London, 1822.

8vo. Unbound.

The authorship of this defense of "Cain" has been attributed to Byron's friend, John Cam Hobhouse.

——— Autograph Letter from Byron to Douglas Kinnaird, written from Genoa, January 18, 1823.

An interesting letter of 4 pp., 4to.

" . . . You will perhaps wonder at the recent and furious fit of accumulation and retrenchment; but it is not so unnatural. I am not naturally ostentatious—although once careless, and expensive because careless—and my most extravagant passions have pretty well subsided, as it is time they should on the very verge of thirty-five. I have always looked to about thirty as the barrier of any real or fierce delight in the passions, and determined to work then in the younger ore and better veins of the mine, and I flatter myself, perhaps, that I have pretty well done so. And now that the dross is coming out, I love lucre, for one must love something. . . . However, it is not for myself; but I should like (God willing,) to leave something to my relatives more than a mere name, and, besides this, to be able to do good to others to a greater extent."

——— The Island, or Christian and his Companions. By the Right. Hon. Lord Byron. London, John Hunt, 1823.

8vo. Bound by Riviere, polished calf, uncut; the original covers preserved. First edition.

This copy belonged to R. C. Dallas, Byron's relative and biographer.

——— The Age of Bronze; or, Carmen Seculare et Annus Haud Mirabilis. London, John Hunt, 1823.

Demy 8vo. Boards. First edition.

——— Cato to Lord Byron, on the Immorality of his Writings. "How poor! how rich! how abject! how august!" Young. London, 1824.

8vo. Unbound.

——— THE DEFORMED TRANSFORMED; a Drama. By the Right Hon. Lord Byron. London, J. and H. L. Hunt, 1824.

Demy 8vo. Original paper covers, uncut. In a silk wrapper and levant morocco case.

First edition.

On the fly-leaf is Byron's autograph inscription:

"To Miss Agnes Cathcart
With the Author's kind regards."

——— AUTOGRAPH LETTER, written from Missolonghi, March 30, 1824, to John Bowring, of the Greek Committee, London.

4 pp., 4to.

This unpublished letter was written three weeks before Byron's death. It was the last long letter that he wrote.

" . . . I am at this moment paying nearly thirty officers, of whom five-and-twenty would not have bread to eat, in Greece that is, if I did not. . . . I shall continue my former plan of stating to the committee things as they really are. I am an enemy to cant of all kinds, but it will be seen in time who are or are not the firmest friends of the Greek cause or who will stick by them the longest. The Lemprière Dictionary quotation gentlemen are those who neither dissemble (?) their faults nor their virtues. 'I could mouthe' as well as any of them if I liked it, but I reserved, when I was in the habit of writing, such things for verse."

——— LORD BYRON'S WILL.

A folio volume, lettered on the front cover: "Original Will and Other Manuscripts of Lord Byron." Red morocco.

The contents of this volume are as follows:

(*A*) The last will and testament of Lord Byron. The document is dated July 29, 1815, and was drawn up by John Hanson, who had been the poet's man of business from his school-days. The document consists of three folio pages, sixteen by twelve inches, closely written in a clerkly hand. Each page is signed by Byron, the last page bearing his seal and the signatures of the witnesses. Mr. Hanson has written on the outside: "Will of Lord Byron." This will provided for the trusts of Lady Byron's marriage settlement. A thousand pounds are bequeathed to Hobhouse, and the same sum to Hanson. Otherwise Byron's real and personal estate is left for the benefit of his sister, Mrs. Leigh, and her children. The testator says: "I make the above provision for my sister and her children, in consequence of my dear wife Lady Byron and any children that I may have being otherwise amply provided for."

Three years later, while living in Venice, the poet executed a codicil, by which he provided for the investment of five thousand pounds as a dowry for Allegra, his daughter by Claire Clairmont. This codicil does not form a part of the present

document, as it was not among the papers in charge of Mr. Hanson. This relic was formerly in possession of Mr. R. F. Cooke, a business associate of John Murray. Mr. Cooke had a fine collection of Byron manuscripts and books, including a part of the manuscript of "Childe Harold."

(*B*) A folio sheet of white paper which Byron used to inclose a lock of the hair of Lucrezia Borgia. On this the poet has written:

"'And Beauty draws us by a single hair.'

The hair contained in this paper belonged to Lucrezia Borgia and was obtained by me from a lock of it which is preserved in the Ambrosian Library, together with her love letters and poems (in Italian and Spanish) to Cardinal Bembo.

BYRON.

Milan, October 17th, 1816."

Hobhouse, in his "Diary" (October 15, 1816), speaks of his visit to the Ambrosian Library with Byron, and refers to their seeing Lucrezia Borgia's letters. He adds: "There are some Spanish verses of hers also. A long lock of her bright yellow hair is preserved. Byron tried to get a copy of a letter, but he failed. He has taken the hair, however, for which he says he will have this motto:

'And Beauty draws us by a single hair.'"

(*C*) An autograph letter from Byron to the Rev. Francis Hodgson, dated Newstead Abbey, October 10, 1811. 4 pp., 4to.

". . . I am just about to be connected with a very lucrative old lady, for the love of money. So you and Drury may drink my Hymeneals in good earnest. *Anybody* may marry a *young* woman. *I* kindly take to the elderly for the sake of the humour. I shall have such pleasure in showing her to my friends, and then we shall be so happy in my house here—one in each wing. . . . Everything about and concerning me wears a gloomy aspect; still I keep up my spirit; it may be broken, but it shall never be bent. I heard of a death the other day that shocked me more than any of the preceding, of one whom I loved more than I ever loved a living thing, and one who, I believe, loved me to the last; yet I had not a tear left for an event which five years ago would have bowed me to the dust. Still it sits heavy on my heart and calls back what I wish to forget, in many a feverish dream. . . ."

This letter has never been published. The person whose death so affected Byron was a Cambridge chorister named Edleston. It is said, on the authority of Harness, that the acquaintance began by Byron saving Edleston from drowning. The poem "The Cornelian" was suggested to Byron by a cornelian heart given to him by Edleston. Byron says that Edleston's death was the sixth "of friends and relatives that I have lost between May and the end of August."

(*D*) A holograph order, signed by Byron, requesting John Hanson to pay thirty pounds to William Fletcher, Byron's valet. Dated August, 1812.

——— LETTERS AND JOURNALS OF LORD BYRON. With Notices of His Life. By Thomas Moore. London, Murray, 1830.

2 vols. extended to 3 vols., 4to. Half levant, uncut.
First edition.

125. 89.

Peel the finest and Statesman—/"that
was—or is—or is to be"/ was my
form=fellow—We were both at the top of
our remove—/a public School phrase
we were on good terms—but he/
Brougham was my intimate friend.—
There were always great hopes of
Peel—amongst us all, Masters & Scholars—and he has not disappointed
=ed them.—As a Scholar—he was
=my Superior,—greatly
=dainer & actor—I was reckoned
at least his equal—as a
scholar—by out of School—I was
always in readiness—and he never—
and in School—he always knew
his Lesson—and I rarely—but
when—I knew it, I knew it as well. In general information, history &c &c. I think I was his superior—as also of most boys of my standing.

A Page of Byron's Autobiography

Extra-illustrated copy, extended to three volumes by the insertion of 260 portraits and other engravings, including 24 different portraits of Lord Byron, portraits of Byron's family, literary associates, and the women who influenced his life. The Finden landscape illustrations are included.

There is also inserted in this copy a leaf of Lord Byron's manuscript "Journal," believed to be the only one that survived at the time of the burning of the "Journal." The manuscript was given by Byron to Moore to be published after Byron's death. Moore sold it to Murray for two thousand guineas. Three days after the news of Byron's death reached England, Hobhouse (his executor), Murray, and representatives of Mrs. Leigh and Lady Byron decided that the manuscript should be burned, as it contained matter "injurious to the poet's family." Moore was the only one who favored the preservation of Byron's own story of his life, although the representative of Mrs. Leigh at first voted against the destruction. John Murray afterward stated that Lady Byron "had offered two thousand pounds for the manuscript, which she did not pay."

This single leaf was rescued by Moore and sent to Sir Robert Peel. It reads as follows:

"Peel, the orator and statesman, ('that was, is, or is to be') was my form fellow, and we were both at the top of our remove—(a public school phrase.) We were on good terms, but his brother was my intimate friend. There were always great hopes of Peel amongst us all, masters and scholars, and he has not disappointed them. As a scholar, he was greatly my superior. As a declaimer and actor I was considered at least his equal. As a school boy out of school I was always in scrapes, and he never; and in school he always knew his lesson and I rarely; but *when I knew it I knew it nearly as well. In general information, history &c. &c. I think I was his superior, as also of most boys of my standing.*"

The words in italics are added in the handwriting of Moore.

A part of the reverse of the leaf has the following in Byron's writing:

"My first Harrow verses, (that is, English, as exercises,) a translation of a chorus from the 'Prometheus' of Æschylus, were received by him but coolly. No one had the least idea that I should subside into poesy."

On the blank portion of the leaf is an autograph letter of Thomas Moore presenting the manuscript to Sir Robert Peel.

" . . . The fragment of Byron's Journal was meant to be yours, to be placed among your relics of great friends gone; and Murray tore it out of the book expressly for that purpose. . . ."

On another blank space is the following autograph note:

"This leaf was extracted from a MS. volume of memoranda in Lord Byron's handwriting entitled 'Paper Book of G. G. B. Ld. B. Ravenna, 1821.'

John Murray, May 30, 1829."

From the sale of the Peel heirlooms, June, 1900.

——— A Folio Album of Portraits and Autographs of Lord Byron, his friends, and members of his family.

Bound by A. Cuzin. Scarlet levant morocco, elaborately tooled on sides and back; doublures of green levant with large panels; silk fly-leaves; in a case.

The following autographs are included:

Two autograph letters of Lord Byron.

An autograph letter of Admiral Byron, the poet's grandfather, known in the navy as "Foul Weather Jack." The letter shows the characteristic improvidence of the Byron family: "This is an expensive time, and money I must have. I am obliged to turn out some of my servants for want of rooms, or rather beds. I have not sixpence in the house."

An autograph poem, five stanzas, by the Earl of Carlyle, Byron's kinsman, satirized in "English Bards." With portrait by Romney.

Autograph letter of Sir Ralph Milbanke, announcing the birth of a daughter who afterward became Lady Byron.

Autograph letter of George Gordon, Lord Byron's cousin and successor to the title, regarding Lord Byron's will and the family history.

Autograph letter of Lady Byron asking a dancing teacher to make an appointment to give a lesson to Ada Byron.

Autograph letter of Lady Byron, a reply to a letter of condolence on the death of Ada.

Two autograph letters of Lady Byron.

Autograph letter of the Countess Guiccioli.

Autograph letter of the Countess of Blessington, speaking of the Countess Guiccioli: "The love of Lord Byron is arrived in England and this day came to see me. She is a very interesting person, gentle, amiable, and unhappy."

Autograph letter of Lady Caroline Lamb.

Autograph letter from Leigh Hunt to his brother John Hunt, publisher of the *Liberal,* regarding Byron, Shelley, Lamb, Landor, and Southey: "Mr. Shelley's contributions [to the *Liberal*] will always be noticed as his. Lord B. wishes to take the signature of N. B., and you need never make his name a secret. He now signs himself Noel Byron, in consequence of his wife's being an heiress."

Autograph letter from Thomas Moore to Captain Marryat, on literary matters.

Two autograph letters of Thorwaldsen, the sculptor, regarding Byron's monument.

Facsimile of Lord Byron's first letter, written in his eighth year.

The engravings include the following: A colored cartoon, "The Separation, a Sketch from the Private Life of Lord Byron," with caricatures of Byron, Lady Byron, and other members of the family. Four cartoons on the subject of Mrs. Stowe's attack on Lord Byron. A colored view of Harrow school-room, with Byron's name carved on the wall (1816). A copperplate of Newstead Abbey (folio, 1726). Colored prints representing scenes of Lord Byron's life in Greece. Fourteen portraits of women associated with Lord Byron. The colored mezzotint, "Byron and His First Love." Twenty-five different portraits of Byron. Eleven portraits of Byron's friends. An envelope containing oak leaves from Newstead Abbey, with an inscription by Miss Ada Rehan, stating that she had gathered them there.

CARLYLE, THOMAS. On Heroes, Hero-Worship, & the Heroic in History. Six Lectures. By Thomas Carlyle. London, 1841.

Post 8vo. Original cloth, uncut.
First edition.

Inserted is the following in Carlyle's autograph, on an 8vo page:

"'The cow is the friend of man; the French cook is his enemy.'
T. Carlyle.

Dumfries, (for Chelsea)
29th July, 1870."

——— The Life of Friedrich Schiller. London, 1845.

Post 8vo. Original cloth, uncut.
Second edition; revised, with a new preface.

On the fly-leaf is Carlyle's autograph inscription:

"To Samuel Rogers
with many kind regards
T. C.

Chelsea, 13th July, 1845."

One night at Rogers's house, Carlyle, Leigh Hunt, and others engaged in an argument on the evidence of intelligent design in the universe. As they started for home, Hunt pointed to the starry sky and exclaimed: "Can you look at *that,* and have any doubts?" "Ay," said Carlyle; "it 's a sad sight."

——— Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh. In three books. (Quotation.) London, 1849.

Crown 8vo. Original cloth, uncut.

On the half-title is Carlyle's inscription to Geraldine Jewsbury, dated January 1, 1849. Below this is the following in Miss Jewsbury's autograph:

"To Miss Frith, this copy, given to me by Mr. Carlyle, I give with much affectionate regard.

Geraldine Jewsbury.

June 15, 1880."

Miss Jewsbury was intimately associated with the Carlyles. Mrs. Carlyle nicknamed her "Miss Gooseberry." It was largely upon this lady's evidence that Mr. Froude founded his narrative of the Carlyles' unhappy domestic life.

Inserted is an autograph letter of Miss Jewsbury, mentioning Mrs. Carlyle.

——— POLITICAL PROGRESS Not Essentially Democratic; or Relative Equality the True Foundation of Liberty. By James Lorrimer, Advocate. London, 1857.

Post 8vo. Original cloth.

Presentation copy to Thomas Carlyle, with many characteristic notes in his hand. On the fly-leaf is the following note:

"This little book was presented to Mr. Carlyle by the author and was given to me by Mr. Carlyle after he had looked it over. The notes in pencil on the margins are all in Mr. Carlyle's well known handwriting.

R. TAIT."

Mr. Tait was an artist who painted a portrait of Carlyle. On the last page Carlyle has written:

"A serious young man, with a great satchel of school books at his back; considerable variety in him, ditto ignorance (especially of history), ingenuity withal, but of a twaddling sort. Adieu to him. 9 Aug. 1857."

On page 205, where the "serious young man" quotes Kant as making a certain observation, Carlyle comments: "Well, suppose he does?" A rather pompous assertion is made, and Carlyle adds the note: "Thank him for nothing." Where the author compliments Plato and Aristotle, the sage assents with "Ach Gott! ja." Another statement leads to the query: "How the deuce can it help being so?" There are several similar notes, and Carlyle sums up the author thus: "This young man fences with a fishing rod. I never use so long a sword."

Dean Farrar says of the biographies of the illustrious dyspeptic that "while they abound in severe and scornful epigrams against multitudes of his most eminent and kindest acquaintances, there are but three personages, if so many, to whom he alludes with cordially generous approval."

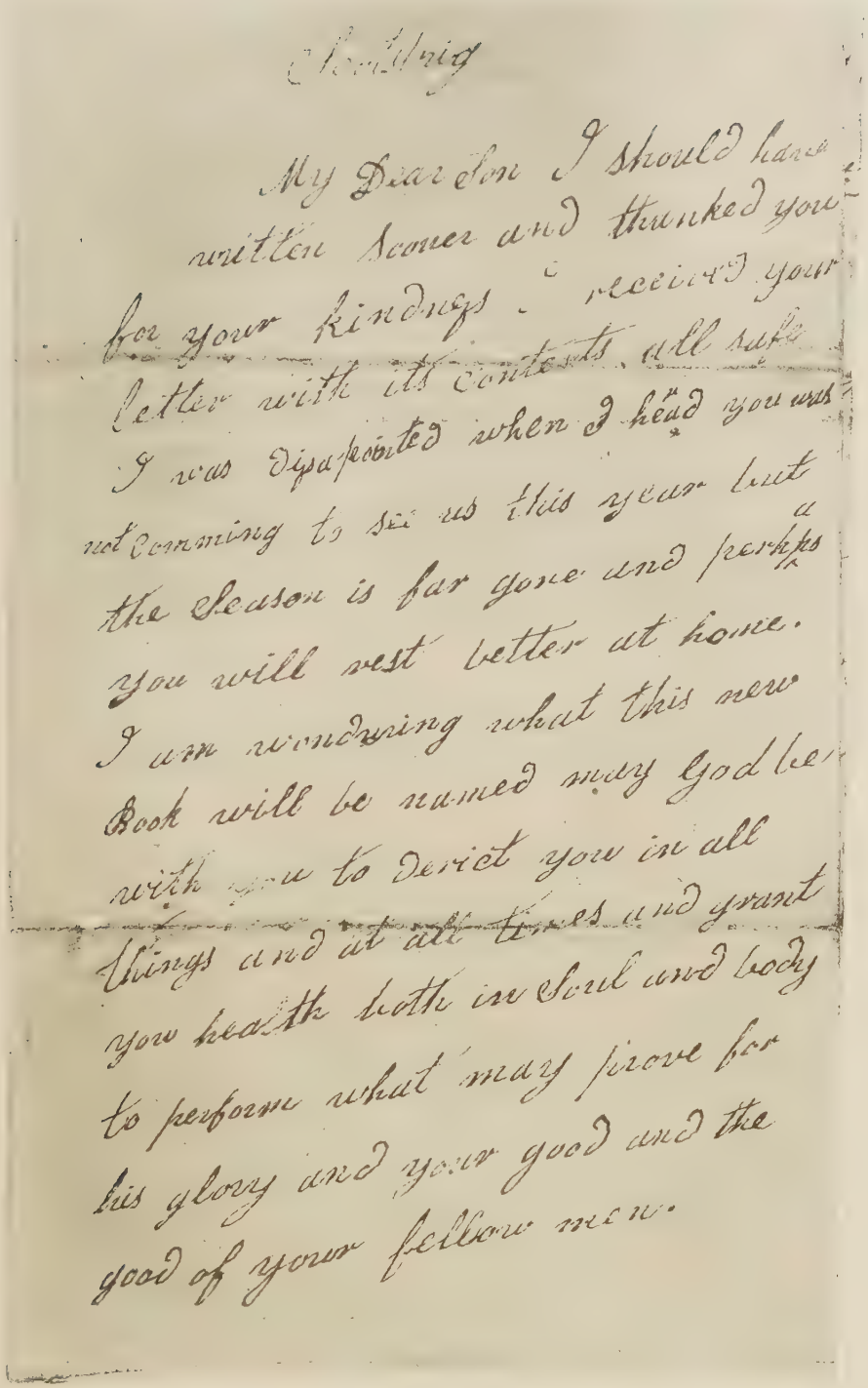
——— HISTORICAL SKETCHES of Notable Persons and Events in the Reigns of James I and Charles I. By Thomas Carlyle. London, 1898.

Large 8vo. Original cloth.

Sir Henry Irving's copy, with his book-plate.

——— AUTOGRAPH LETTER. Thomas Carlyle to his wife.

8 pp., 8vo. A long and interesting letter.



Clothing

My Dear Son I should have
written sooner and thanked you
for your kindness - received your
letter with its contents all safe
I was disapointed when I head you was
not coming to see us this year but
the Season is far gone and perhaps a
you will rest better at home.
I am wondering what this new
Book will be named may God be
with you to direct you in all
things and at all times and grant
you health both in Soul and body
to perform what may prove for
his glory and your good and the
good of your fellow men.

Autograph Letter to Thomas Carlyle
from his Mother

" . . . I read in John's note a clear account of your poor sorrowful proceedings at Huddington. Ah me! But it was all right, I believe, and such sorrows are wholesome, and make us wiser. My poor old mother cried over your letter; it was 'the wae'est thing she had ever heard.' Why did you burn that letter since you had written it in that sad wakeful night? . . . God be with thee always, in all thy sorrows, poor little Goody mine; and teach thee to interpret them wisely, and take the right lesson out of them; that is a *good* prayer, and stands good forever. . . ."

With envelope addressed. This letter was written by Carlyle in 1849, while on a visit to his mother in Scotland.

——— NOTE in the autograph of Carlyle, referring to two letters of his mother, which accompany the manuscript.

"Two old letters of my dear mother's, which Jean after fourteen years has returned to me this morning. I cannot bear to destroy them, at least not now. Somebody else may do so; or myself at some future time. Nobody that did not know *her* can properly read these poor notes. She taught herself to write—mainly for my sake—when between fifty and sixty years of age. She had never had any but the smallest share of school teaching—I think half a year of schooling in all, I have heard her say:—but her share of intelligence was far beyond common both in quantity and kind; and had conducted her to such a culture as is not to be found in schools. My dear and good old mother, whom now I shall never see more! Perhaps the most ingenuous, wholesome, pious, affectionate, and truly human soul I have ever seen either in woman or man. Enough here. T. C.

CHELSEA, 14 Feb. 1854."

The two letters of Carlyle's mother are written in the hand of an unlearned person; are poorly spelled and artlessly expressed; but in their piety, simplicity, and devotion they afford proof of the character described by her son.

——— ORIGINAL MANUSCRIPT of the essay, "What a Lie Is."

3 pp., large 4to, about 1500 words, entirely in Carlyle's autograph. Bound in crimson levant morocco. With a type-written transcript.

LEWIS CARROLL

(REV. CHARLES LUTWIDGE DODGSON)

CARROLL, LEWIS. ALICE'S ADVENTURES IN WONDERLAND. With 42 Illustrations by John Tenniel. London, 1866.

Post 8vo. Original cloth, uncut; in a case.
First edition.

On the fly-leaf is the autograph inscription:

"Dymphna Ellis
From the Author."

Inserted is a letter from the recipient of the book, who writes:

"Lewis Carroll was noted for his devotion to children, for one of whom (a daughter of Dean Liddell) the story was composed. This gives great interest to my copy, as I was one of his child friends. I remember his speaking of the story before it was published."

The issue of 1866 is usually catalogued as a first edition. Strictly speaking, it is not. An edition of two thousand copies was printed with the date 1865. In these the illustrations were not satisfactorily printed, and all copies were condemned. It is said that four copies of the 1865 issue are in existence.

——— AVENTURES D'ALICE au Pays des Merveilles. Par Lewis Carroll. Traduit de l'Anglais par Henri Bué. Ouvrage illustré de 42 Vignettes par John Tenniel. Londres, 1869.

Post 8vo. Original cloth.
The first edition in French. Scarce.

——— PHANTASMAGORIA; and Other Poems. By Lewis Carroll. London, 1869.

Post 8vo. Original cloth, uncut; in a case.
First edition.

On the half-title is the author's inscription:

"Rev. C. Ellis
With the Author's kindest regards.
Jan. 1869."

——— THROUGH THE LOOKING GLASS, and What Alice Found There. By Lewis Carroll. With 50 illustrations by John Tenniel. London, 1872.

Post 8vo. Original cloth; in a case.
First edition.

On the half-title is the author's inscription:

"Bertha Ellis
from the Author.
Christmas, 1871."

——— THE HUNTING OF THE SNARK; an Agony in Eight Fits. With Illustrations by Henry Holiday. London, 1876.

Post 8vo. Original cloth, uncut; in a levant morocco case.
First edition.

On the half-title is the author's inscription:

"Philip Comyns Carr, from the Author.
March 30th, 1880."

——— RHYME? AND REASON? With 65 illustrations by A. B. Frost and Henry Holiday. London, 1883.

Post 8vo. Original cloth, uncut.
First edition.

The author's own copy, with his autograph on the half-title:

"C. L. D. [monogram] Received Dec. 6, '83."

——— THE NURSERY ALICE. Containing 20 colored enlargements from Tenniel's illustrations to "Alice in Wonderland"; with text adapted to nursery readers by Lewis Carroll. London, 1890.

4to. Original pictorial boards.

On the half-title is Lewis Carroll's autograph inscription:

"Miss C. Rossetti
with the author's sincere regards.
Mar. 25, 1890."

SAMUEL TAYLOR COLERIDGE

COLERIDGE, SAMUEL TAYLOR. THE FALL OF ROBESPIERRE. An Historic Drama. By S. T. Coleridge of Jesus College, Cambridge. Cambridge, 1794.

37 pp., demy 8vo. No covers.
First edition.

Coleridge's first book.

——— POEMS ON VARIOUS SUBJECTS. By S. T. Coleridge, late of Jesus College, Cambridge. London and Bristol, 1796.

8vo. Morocco.
First edition.

This first edition of Coleridge's poems contains four sonnets by Charles Lamb.

——— POEMS. By S. T. Coleridge. Second Edition. To which are now added Poems by Charles Lamb and Charles Lloyd. London and Bristol, 1797.

8vo. Levant morocco, uncut.

Inserted is an autograph note signed by Coleridge, mentioning Wordsworth.

——— THE ANNUAL ANTHOLOGY. Bristol, 1799, 1800.

2 vols., 8vo. Old russia, in levant morocco cases.

Presentation copy from the editor—Southey—to Coleridge. On the title-page of Volume II is Southey's autograph inscription:

"S. T. Coleridge from Robert Southey."

This is written in the second volume probably for the reason that Coleridge's contributions are confined to that volume. There is only one correction in Volume I, and that is apparently by Southey. On a fly-leaf in Volume II Coleridge has written an explanation of the signatures of the contributors. Southey used the various signatures "R.," "R. S. Y.," "S.," "Byondo," "Theodorit," and "Erthusyo," the last two being anagrams of "The Editor" and "R. Southey." Coleridge signed his poems "Esteesi" and "Cordomis." In this copy Coleridge has written his name or *nom de plume* under seventeen poems and a number of epigrams, some of which have not been identified as his. Of the epigrams signed in his autograph, he has cancelled some, corrected others, and of one he comments: "Flat! flat! flat! Flat as a flounder!" In the poem, "This Lime-tree Bower My Prison," Coleridge has cancelled several lines, and has added ten additional verses. Of another poem, signed "J. G.," Coleridge writes: "A very vile poem, Mister J. Goodwin. Take a brother bard's word for it." One of Southey's poems, "The Mad Woman," Coleridge has scored through in disapproval. Over the title of "The Battle of Blenheim" he has written, "A lovely poem"; and there are other interesting comments on Southey's work. The names of most of the contributors have been added by Coleridge.

——— AUTOGRAPH LETTER.

2 pp., folio. Dated 1797. To "My dearest Cottle." Written on the blank sides of two copies of the advertisement of "The Watchman."

A long and interesting letter, in which Coleridge gives instructions to Cottle regarding the publication of the second edition of his poems.

"I write under great anguish of mind, Charles Lloyd being very ill. He has been seized with his fits three times in the space of seven days, and just as I was in bed, last night, I was called up again; and from twelve o'clock at night to five this morning he remained in one continued state of agonized delirium. What with the bodily toil exerted in repressing his frantic struggles, and what with the feelings of anguish for his agonies, you may suppose that I have forced myself from bed with aching temples and a feeble frame. . . . We offer petitions, not as supposed that we influence the immutable—but because to petition the Supreme Being is the way most suited to our nature, to stir up the benevolent affection in our own hearts. Christ positively commands it; and in St. Paul, etc., you will find unnumbered instances of prayers for individual blessings, for Kings, Rulers, Countries, etc., etc. We always join to our petitions: But Thy Will be done, Omniscient, All-loving, Immutable God."

Coleridge's lifelong quarrel with Lloyd began in less than a year after this letter was written.

——— THE PICCOLOMINI; or The First Part of Wallenstein. A Drama in Five Acts. THE DEATH OF WALLENSTEIN; a Tragedy in Five Acts. Translated from the German of Frederick Schiller. By S. T. Coleridge. London, 1800.

Portrait. The two parts in one volume, large 8vo. Original boards, uncut.

On the title-page is Coleridge's autograph inscription:

"S. T. Coleridge to Mrs. Chubb; June 2d, 1800."

From this copy it appears that after the publication of the two parts, "The Piccolomini" and "The Death of Wallenstein," in 1800, they were bound in one volume, with a general title: "Wallenstein, a Drama in Two Parts." The original title-page of the second part was retained.

On page 89 is Charles Lamb's translation of "Thekla's Song," with an interesting note by Coleridge.

——— OSORIO, a Dramatic Poem. By S. T. Coleridge. A manuscript of this play, written by an amanuensis; but with corrections, an introduction, and notes in Coleridge's hand.

Small 4to. Boards, leather back; in a case.

This is the first version of Coleridge's "Remorse." It was written in 1797, at the suggestion of Richard Brinsley Sheridan. It is probable that this is the carefully copied manuscript which was sent to Sheridan, as it contains pencil notes making the suggestions of a stage manager or practical play-reader. These are probably by Mr. Raymond, to whom, in his preface to "Remorse," Coleridge acknowledges his indebtedness.

Sheridan's treatment of the play written at his own request was characteristic. He not only retained the manuscript, but turned the piece into ridicule. The line:

"Drip! drip! a ceaseless sound of water drops,"

he quoted:

"Drip! drip! There 's nothing here but dripping";

diverting his cronies by the citation of this as a specimen of Coleridge's poetry.

The preface in this book, in Coleridge's autograph, gives his own criticism of the play:

"PREFACE

In this sketch of a tragedy all is imperfect and much is obscure. Among other equally great defects (millstones round the slender neck of its merits) it presupposes a long story, which yet is necessary to a complete understanding of the play. Albert had sent a letter informing his family that he should arrive about such a time, by ship. He was shipwrecked and wrote a private letter to Osorio informing him alone of this accident, that he might not shock Maria. Osorio destroyed the letter and sent assassins to meet Albert. Worse than all, the growth of Osorio's character is nowhere explained, and yet I had most clear and accurate psychological ideas of the whole of it; a man who from constitutional calmness of appetites is seduced into pride and the love of power; by these into misanthropy, or rather a contempt of mankind, and from them, by the co-operation of envy and a curiously modified love for a beautiful female (which is nowhere developed in the play), into the most atrocious guilt; a man who is in truth a weak man, yet always duping himself into the belief that he has a soul of iron. Such were some of my leading ideas. In short, the thing is but an embryo, and while it remains in manuscript, which it is destined to do, the critic would judge unjustly who should call it a miscarriage. It furnished me with one important lesson, namely, that to have conceived strongly does not always imply the power of successful execution.

S. T. COLERIDGE."

Several of the comments written in Coleridge's hand are of the length of the preface and of a similar critical character. The probability is that, a number of years after the poet offered his work to Sheridan, the manuscript was returned, and he adopted this means of self-criticism before rewriting the play and calling it "Remorse." In this later form the piece was accepted owing to the friendly offices of Lord Byron, one of the Drury Lane committee, and was successful in the theatre in which Sheridan had received it with ridicule.

This item is the original manuscript of the book next described.

——— OSORIO. A Tragedy, as originally written in 1797, by Samuel Taylor Coleridge. Now first printed from a copy recently discovered, with the variorum readings of "Remorse," and a Monograph on the history of the play. London, 1873.

8vo, 204 pp. Cloth. Large-paper copy.

——— REMORSE, a Tragedy in Five Acts. By S. T. Coleridge. (Quotation.) London, 1813.

8vo. Bound by Zaehnsdorf; polished calf, uncut.

Coleridge's own copy, with his autograph notes, some of which are severely critical of the actors who interpreted his play. In the preface Coleridge speaks of his letter to Whitbread, the manager, having been "kindly answered." In an autograph note he says:

"No! Why did I say so? With insolent condescension did he send for me to wait on him at nine o'clock on Sunday morning; kept me waiting twenty minutes, and then in his night-gown . . . received me as he might have done his tailor; only that he desired me to be seated; and all only that he might look at me. So I am literally correct. My letter *was* instantly and kindly answered; but *personally* I was treated with all the insolent condescension of the son of a brewer to the son of a gentleman, a venerable clergyman and a man of varied and profound erudition; *his* father's superior in all things, only not in wealth. S. T. C."

Coleridge's marginal note on the acting of Mrs. Glover is as follows:

"Mrs. Glover's eldest child was buried on the Thursday; two others were ill, and one with the croup given over (though it has since recovered). In spite of her physician's and of my most passionate remonstrances, she was forced to act Alhadra on the Saturday."

Another note says:

"Mrs. Glover, (I do not much like her in some respects,) was duped into a marriage with a worthless sharper who passed himself on her as a man of rank and fortune, and who now lives and feeds himself and his vices on her salary. Hence all her affections flow in the channel of maternal feelings. She is a passionately fond mother; and to act Alhadra on the Saturday after the Thursday's burial!"

The part of Alhadra is one whose pathos depends upon lines referring to children.

Coleridge, in his preface, speaks with enthusiasm of the acting of Rae; but in a manuscript note he discloses his actual opinion:

"Poor Rae! A good man, as friend, husband, father! He did his best; but his person is insignificant, though a handsome man off the stage; and, worse than that, the thinness and insufficiency of his voice. Yet Ordonio has done him service."

Charles Lamb wrote the prologue for "Remorse." The *Times* favorably criticized the play, but of Lamb's contribution said: "The prologue was, we hope, by some 'd—— good natured friend' who had an interest in injuring the play. It was abominable."

——— CHRISTABEL; KUBLA KHAN, a Vision; THE PAINS OF SLEEP. By S. T. Coleridge, Esq. London, John Murray, 1816.

Demy 8vo. Polished calf.
First edition.

Inserted is an autograph letter of Coleridge:

" . . . You must pack the whole blame on the suffering shoulders of our friend Mr. Wordsworth, who had held forth to me—believing semi-bard—a three weeks' tour as the extreme limit in time, and lo! the poet, *mihi magnus Apollo!* and his fair daughter have by pure force of attraction carried me on o'er ditch and dell, river and plain, not to speak of German mountains and Dutch steeples and Rhenish towers, like the prodigal son in Scripture wasting my substance (*i.e.* my obesity, especially during the hot weather), in a foreign land, on and on and round about, even to the commencement of the seventh week. . . ."

Dated "8th August, Friday, I believe."

——— SIBYLLINE LEAVES: a Collection of Poems. By S. T. Coleridge, Esq. London, 1817.

Large 8vo. Original boards, uncut.
First edition.

On the half-title is Coleridge's autograph inscription to his wife's sister:

"Miss Fricker,
in mark of high regard
from her affectionate brother
Aug. 1817." S. T. Coleridge.

This copy contains many corrections in the autograph of Coleridge. On page 15 a stanza of "The Ancient Mariner" is cancelled. The poem first appeared with the author's name in this edition, and this stanza is not included in any subsequent printings:

"A gust of wind sterte up behind
And whistled through his bones;
Through the holes of his eyes and the hole of his mouth,
Half whistles and half groans."

Of the next following stanza, Coleridge has written on the margin:

"No twilight where there is no latitude, nor yet on either side within the park (?) and race-course of the sun."

On page 176 four lines are cancelled in the poem "The Æolian Harp," and eight lines additional are written on the margin. These are the lines beginning:

"O, the one life within us, and abroad—"

as they appear in later editions.

——— SIBYLLINE LEAVES: a Collection of Poems. By S. T. Coleridge, Esq. London, 1817.

Large 8vo. Half morocco, uncut.
First edition.

With a few corrections in Coleridge's hand.

——— A LAY SERMON; Addressed to the Higher and Middle Classes on the Existing Distresses and Discontents. By S. T. Coleridge, Esq. (Quotation.) London, 1817.

Large 8vo. Bound by Zaehnsdorf; levant morocco, uncut. Original paper covers preserved.

First edition.

Inside the front cover is the following in Coleridge's autograph:

"For a provincial lady who requested through a common friend—(N.B. from the same county.)

A haughty Graff? Graff? That 's what Germans call
Their Counts. Haughty enough most of them are, Lord knows.
What can a lady want one for? I wonder.
'Nonsense! She means your name.' Ho! is that all?
Bear witness then my hand that here I under-
Write S. T. Coleridge, scribe in verse and prose."

This copy has numerous marginal notes in Coleridge's autograph.

——— AIDS TO REFLECTION in the Formation of a Manly Character on the Several Grounds of Prudence, Morality, and Religion. By S. T. Coleridge. London, 1825.

Crown 8vo. Original boards, uncut; with paper label.

First edition.

Presentation copy.

On the fly-leaf is the following in Coleridge's autograph:

"THREE SORTS OF FRIENDS

Though friendships differ endless in degree,
The sorts methinks may be reduced to three:
*Ac*quaintance many and *con*quaintance few,
But for *in*quaintance I know only two:
The friend I 've mourned with and the maid I woo.

MY DEAR GILMAN: The ground and material of this division of one's friends into ac, con, and in-quaintance was given by Hartley Coleridge when he was scarcely five years old. On someone asking him if Anne Sealy (a little girl he went to school with) was an acquaintance of his, he replied very fervently, pressing his hand on his heart: 'No; she is an *in*quaintance.' Well, 't is a father's tale, and the recollection soothes your old friend and *in*quaintance S. T. COLERIDGE."

There are several notes and corrections in the text, made by Coleridge; also an inscription by Gilman, the biographer of Coleridge, presenting the book. Gilman was a physician at Highgate, with whom Coleridge went to reside in order to be under surveillance to break the opium habit.

——— RELIQULÆ BAXTERIANÆ: or Mr. Richard Baxter's Narrative of the Most Memorable Passages of his Life and Times. Faithfully published from his own Original Manuscript. By Matthew Sylvester. Portrait by R. White. London, 1696.

Folio, 800 pp. Old calf.
First edition.

This volume is a striking illustration of the value of Charles Lamb's advice: "Lend thy books; but let it be to such a one as S. T. C. He will return them with usury, enriched with annotations tripling their value."

There are seven folio pages filled with commentaries on the book in the autograph of Coleridge, in addition to which the margins throughout have been utilized for notes, some of them of great length. Most of the notes take the form of criticisms and reflections suggested by the book; but many are of an interesting personal character. On page 11 Baxter speaks of his bodily infirmities and attributes his long life to "exercise, the mercy of God, and plenty of hot beer drunk all at once to make me sweat." Coleridge has written here: "For one mercy I owe thanks beyond utterance: that with all my gastric and bowel distempers, my head hath ever been like the head of a mountain in blue air and sunshine." At a later date—February, 1820—he added: "Alas! even this is no longer so."

Where Baxter laments the miserable state of unconverted nations, Coleridge has written:

"I dare not condemn myself for the languid or dormant state of my feelings respecting the Mahomedans and Heathen. . . . The conversion of a single province of Christendom to true practical Christianity would do more toward the conversion of Heathendom than an army of missionaries. Romanism and despotic government in the larger part of Christendom, and the prevalence of Epicurean principles in the remainder; these do indeed lie heavy on my heart."

On page 365 Coleridge begins a long commentary in the following words:

"Mr. Kenyon yesterday, 1st Sept., 1825, observed that R. S. [Southey] could not mediate and that I could not militate; that even when it was Southey's own purpose to act as an arbiter, he was sure, before he was aware, to stand up as a partisan, and drop the scales in order to wield the sword, while I was so engaged in tracing the diverging branches to a common trunk, both for right and wrong, that both parties took to the sword against me. Southey saw all difference as diversity, while I was striving to reduce supposed contraries into compatible opposites whose worst error consisted in their reciprocal exclusion of each other. Southey saw positive falsehoods where I found half-truths in the partial eclipse. Southey a greyhound, S. T. C. a pointer. I have amplified our common friend's observation in my own metaphorical way; but I give the conclusion in his own words: 'In short, Southey should write books, and you should make notes on them.'"

In this instance Coleridge has written a book upon a book. This volume belonged to Mr. George Frere, who has written inside the front cover:

"This book was lent by me to Samuel Taylor Coleridge, at Hampstead, and returned to me by his executors after his death, with his marginal notes.

GEORGE FRERE."

A London bookseller recently catalogued a book in which Coleridge had made an elaborate critical note, to which he added later: "What can I have meant by this? S. T. C."

COLERIDGE AND DE QUINCEY. (HERBERT, GEORGE.) HERBERT'S REMAINS; or Sundry Pieces of that Sweet Singer of the Temple, Mr. George Herbert, now exposed to public light. London, Printed for T. Garthwaite, at the little North Door of St. Paul's, 1652.

12mo. Mottled calf, gilt.

Presentation copy from Coleridge to De Quincey.

With the autograph signature of Coleridge and, on another page in Coleridge's hand: "To Thomas De Quincey Esq." The signature of Rachel Skeate is opposite De Quincey's name. The book was No. 129 in the sale of Basil Montagu Pickering's library. De Quincey writes of Coleridge as having "the largest and most spacious intellect, the subtlest and most comprehensive, in my judgment, that has yet existed among men."

COLERIDGE, HARTLEY. WORKS. Edited by his Brother, Derwent Coleridge. POEMS. 2 vols. ESSAYS AND MARGINALIA. 2 vols. London, Moxon, 1851.

Post 8vo. Original cloth, uncut.

On the half-title is Derwent Coleridge's autograph inscription:

"Mrs. Stanger
With the Editor's very kind regards.
St. Mark's College, Chelsea, 1861."

Mrs. Stanger was a daughter of William Calvert, a neighbor of S. T. Coleridge at Keswick, in the Lake Country. She died in 1890, at the age of eighty-six. She knew Wordsworth and Southey, and, like the otherwise uninteresting person in Browning's poem, had once "seen Shelley plain." Her story was that when she was a child Shelley came to visit her mother, and announced that he had brought her a present, only to discover the next moment that he had forgotten to bring it.

COLLINS, WILLIAM WILKIE. ROBIN HOOD: a Collection of All the Ancient Poems, Songs and Ballads now extant Relative to that Celebrated English Outlaw. Edited by Joseph Ritson. Vignettes on wood by Bewick. London, 1820.

Post 8vo. Boards, uncut.

Wilkie Collins's copy, with his autograph:

"William Collins, aged 8 years. 1832."

Inserted is an autograph letter of Wilkie Collins.

——— BLACK AND WHITE. A Love Story in three acts. By Wilkie Collins and Charles Fechter. London, 1869.

Post 8vo. Original paper covers.

The author's own copy, with notes in his autograph. On the cover he has written: "Uncorrected copy, presenting the play as it was written, before the stage alterations were made. W. C." In the list of characters the names of the actors in the original cast have been written in by Collins. The performers included Fechter, Carlotta Leclercq, and others well known. Inserted is a programme of the first performance of the play at the Adelphi Theatre, London, March 29, 1869.

CRABBE, GEORGE. THE BOROUGH, a Poem in Twenty-four Letters. TALES. By the Rev. George Crabbe, LL.D. London, 1810–1812.

2 vols., demy 8vo. Bound by Riviere; half levant morocco, uncut.
First edition.

On the fly-leaf of "The Borough" is the inscription:

"With the Author's respects."

GEORGE CRUIKSHANK

(The works of this artist are included only in copies with some associative interest.)

CRUIKSHANK, GEORGE. GERMAN POPULAR STORIES, Translated from the "Kinder und Haus Märchen" collected by M. M. Grimm, from Oral Tradition. London, 1823–1826.

2 vols., 12mo. With twenty-two etchings by George Cruikshank. Levant morocco.
First editions.

With this copy is a water-color drawing by Cruikshank of "The Elves and the Shoemaker," with the following inscription in the artist's autograph: "This drawing

Published as the Act directs

made by me, G. C., in 1870, from the original design and etching to illustrate Grimm's Popular German Tales, published in 1822."

John Ruskin said of these etchings: "They are the finest things, next to Rembrandt, that have been done since etching was invented." The drawing of "The Elves and the Shoemaker" was selected by Ruskin for special commendation. It was also a favorite with Thackeray.

——— POINTS OF HUMOUR. Illustrated by the Designs of George Cruikshank. London, 1823.

Royal 8vo. Bound by Riviere; polished calf, uncut.

Both series in one volume.

First edition. With the illustrations colored.

With an autograph letter of George Cruikshank. 1 p., 4to. In pencil. Dated October 8, 1845.

Interesting letter giving the cast of the performance of "Every Man in His Humour" at Devonshire House. Cruikshank gives the complete list of characters and performers, the latter including Dickens, Mark Lemon, Douglas Jerrold, John Leech, John Forster, and others.

" . . . The above is 'a correct list of the running horses, with the names of the riders. . . .'"

——— ILLUSTRATIONS TO COWPER'S JOHN GILPIN. By George Cruikshank. London, 1828.

Small 4to. Bound by Zaehnsdorf; mottled calf, uncut; the original covers bound in.

First edition.

Unlettered proofs on India paper of these illustrations, of which Thackeray says: "Happy are the children of all ages who have such a ballad and such pictures in store for them."

Inserted is a note in Cowper's autograph:

"Mr. Cowper begs that Mr. Johnson will be so good as to enter *Anonymous* on his list of subscribers, and lest it should be forgotten, will be obliged to him if he will do it immediately. *Anonymous* subscribes for royal paper, and Mr. C. will be accountable for his payment.

Saturday; Olney."

This note is addressed to "Mr. Johnson. Bookseller. St. Paul's Churchyard."

It was this Johnson who published the first edition of "John Gilpin" in 1783.

Bound in with the Cruikshank plates are the pages, inlaid to 4to size, of a chapbook reprint of "John Gilpin," illustrated with wood-cuts. A former owner has inserted a manuscript giving interesting bibliographical information regarding the poem.

——— LETTERS ON DEMONOLOGY AND WITCHCRAFT. Addressed to J. G. Lockhart, Esq., by Sir Walter Scott, Bart. With etchings by George Cruikshank. London, J. Murray, 1830.

12mo. Bound by Riviere; levant morocco, uncut.
First edition.

With a duplicate set of the etchings colored.
On the fly-leaf is the autograph:

"George Cruikshank, August 26th, 1869."

——— LIFE IN LONDON; or Day and Night Scenes of Jerry Hawthorne, Corinthian Tom, and Bob Logic the Oxonian, in their Rambles and Sprees through the Metropolis. By Pierce Egan. With thirty-six colored plates and numerous woodcuts by George and I. R. Cruikshank. With the music. London, G. Vertue (n. d.).

Royal 8vo. Half calf, marbled edges (contemporary binding).

George Cruikshank's own copy of the second edition of one of his most famous works; with his autograph on the title-page. Pasted inside the front cover are a crest and a monogram cut from a letter-head and used as a book-label. The initials are "I. R. C." (Isaac Robert Cruikshank). This improvised book-plate was probably made by the brother of the more famous artist. The same die has been stamped on the fly-leaf of the book.

——— GEORGE CRUIKSHANK'S FAIRY LIBRARY; Edited and Illustrated by George Cruikshank. Puss in Boots. Hop-o'-my-Thumb. Jack and the Beanstalk. Cinderella. London, D. Bogue (n. d.).

The four parts in one volume, small 4to. Polished calf, edges as issued; with all the original paper covers bound in.

Inserted is Cruikshank's pamphlet "A Letter from Hop-o'-my-Thumb to Charles Dickens, Esq.," with Cruikshank's autograph on the title. When Cruikshank's "Fairy Library" appeared, the artist had become an enthusiastic advocate of total abstinence, and he interpolated temperance sermons in his versions of the fairy stories. This called forth a remonstrance by Dickens in *Household Words,* which Cruikshank answered in this pamphlet.

Bound in the back of "The Fairy Library" is Cruikshank's curious address "To the Public" regarding certain misstatements made about him by Mrs. Harriet Beecher Stowe. The old artist proves Mrs. Stowe's assertions to be as unreliable in this instance as they were in a more famous case.

Priscilla Horton as Ariel
Drawn by George Cruikshank
in Miss Horton's Album

——— THE LIFE OF SIR JOHN FALSTAFF. By R. B. Brough. With twenty full-page etchings by George Cruikshank. London, 1858.

Large 8vo. Bound by Riviere; levant morocco; with one of the original paper covers bound in.

First edition.

This copy contains a duplicate set of the plates colored by F. Pailthorpe.

Inserted is an autograph letter of Cruikshank, written in his eighty-third year, regarding his financial difficulties.

——— THE LOVING BALLAD OF LORD BATEMAN. Illustrated by George Cruikshank. London, 1871.

12mo. Original cloth.

Presentation copy.

On the title-page is Cruikshank's autograph inscription:

"To J. A. Cave with regards of George Cruikshank. Sept. 9th, 1875. With full permission to copy for the stage all that may be required."

The poem and notes have been attributed to both Dickens and Thackeray, and the work is included in the bibliographies of both novelists. Mr. Andrew Lang, in a paper entitled "The Mystery of Lord Bateman," submits to critical analysis the claims made for Dickens and Thackeray. Mr. Lang concludes that the notes are Thackeray's, because "the banter is academic banter." On the other hand, Mr. Burnett, who arranged the music for Cruikshank, was a brother-in-law of Dickens, and Burnett declares that Dickens wrote the notes. The old ballad interested Thackeray, who made a version of his own which is published in the "Biographical Edition" of his works.

DE QUINCEY, THOMAS. CONFESSIONS OF AN ENGLISH OPIUM EATER. London, Taylor & Hessey, 1822.

Foolscap 8vo. Bound by Zaehnsdorf; brown levant, tooled with a vine pattern with inlaid poppies; uncut; original paper label preserved.

First edition.

Inserted is an autograph letter from De Quincey to his publisher, one page 8vo, referring to the manuscript of this book.

——— AUTOGRAPH LETTER from Thomas De Quincey to his publisher.

4 pp., note size, closely written in a small hand.

This letter is entirely in regard to De Quincey's financial embarrassments. His landlord has threatened to evict him from his home unless the rent is forthcoming, and he begs his publisher for an advance payment on an autobiography which he proposes to write.

CHARLES DICKENS

DICKENS, CHARLES. The Dickens-Kolle Autograph Letters. Twenty-two autograph letters from Charles Dickens to W. H. Kolle, the most intimate friend of his youth. Twenty of these letters were written between 1830 and 1835. Two are of later date.

1 vol., folio. Levant morocco.

These are the earliest Dickens letters known. In the published "Letters of Charles Dickens" there are but two short notes preceding the Pickwick period, 1836–37; and these are dated 1835. The letters to Kolle give a vivid idea of Dickens as a young man struggling from obscurity to fame. The story of these letters and of the love affair with Miss Beadnell has been told in the two volumes published by the Bibliophile Society. When he was about eighteen years of age, Dickens became acquainted with William Henry Kolle, a bank clerk. Kolle was engaged to be married to Miss Ann Beadnell, daughter of George Beadnell, a bank manager. Dickens fell in love with her sister, Maria. The parents of Miss Beadnell did not view with favor the young reporter with a small salary and no prospects. Dickens was forbidden to call at the Beadnell home, and Kolle acted as letter-carrier and intercessor. This romance was afterward to take form in the pages of "David Copperfield." Mr. Forster, referring to this period, says:

"He, too, had his Dora, at apparently the same hopeless elevation; striven for as the one only thing to be attained. . . . I used to laugh and tell him that I had no belief in any but the book Dora, until the incident of a sudden reappearance of the real one in his life, nearly six years after 'Copperfield' was written, convinced me that there had been a more actual foundation for those chapters of his book than I was ready to suppose."

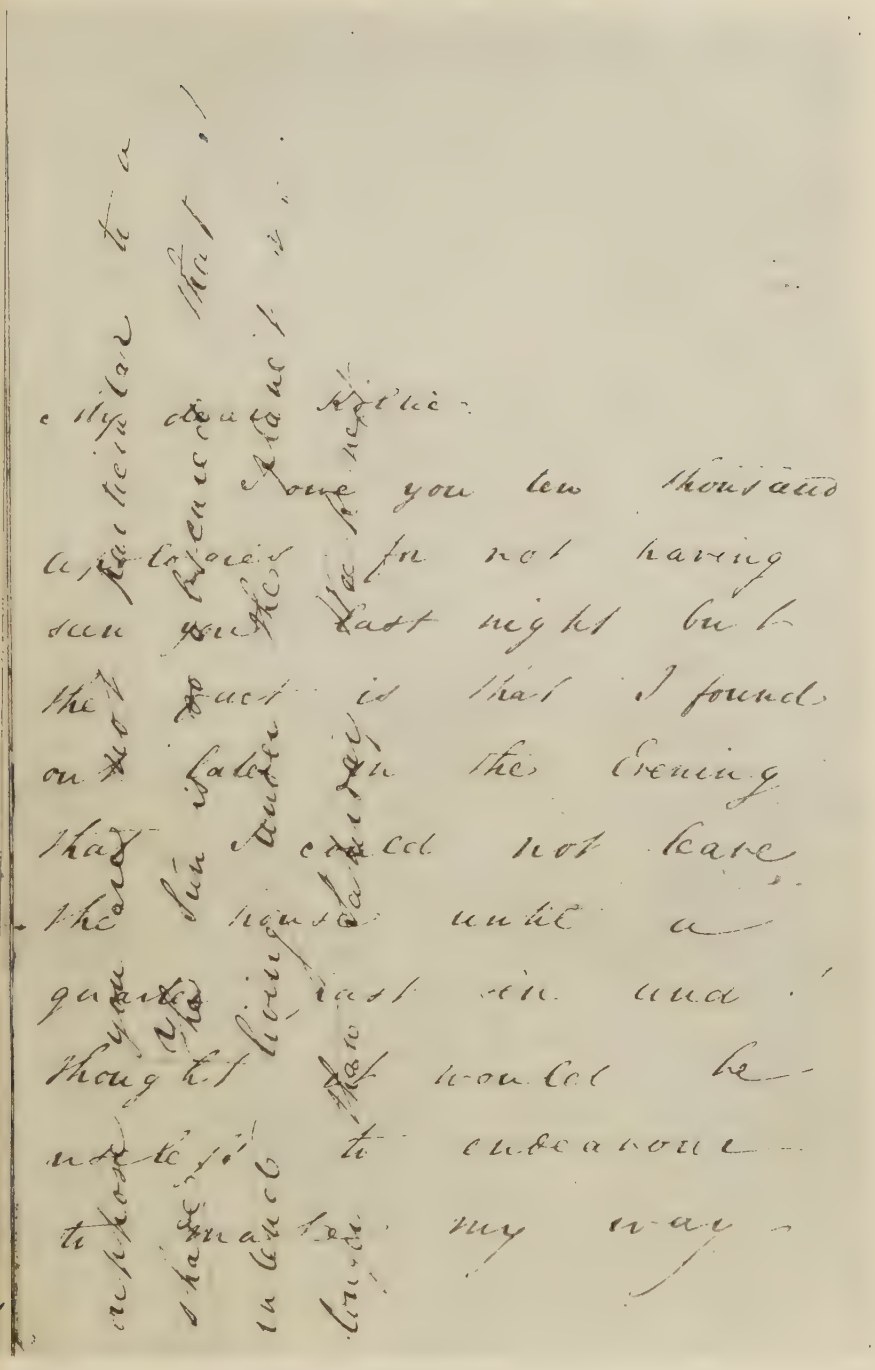
Writing to Forster of this reappearance of the prototype of Dora, Dickens said:

"I cannot see the occasion of so much emotion, as I should see anybody else. No one can imagine in the most distant degree what pain the recollection gave me in 'Copperfield.' And, just as I can never open that book as I open any other book, I cannot see the face (even at four-and-forty), or hear the voice, without going wandering away over the ashes of all that youth and hope in the wildest manner."

The letters are from one to four pages in length.

No. 1. Asks Kolle to deliver a letter, evidently a proposal of marriage, as Dickens regrets that on the previous evening he was unable to "keep the old gentleman out of the way long enough" to impart its contents verbally. Kolle is to request the young lady to read the letter only when she is quite alone.

No. 2. Dickens has received an answer to his letter and Kolle is asked to deliver



A Letter from Dickens to W. H. Kolle
(No. 7 of the Series)

This letter is enti
landlord has threaten
he begs his publisher
to write.

DICKENS, (
GRAPH LET
Charles Dick
of his youth.
1830 and 183

1 vol., folio. L

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these are dated 1835
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Writing to Forst

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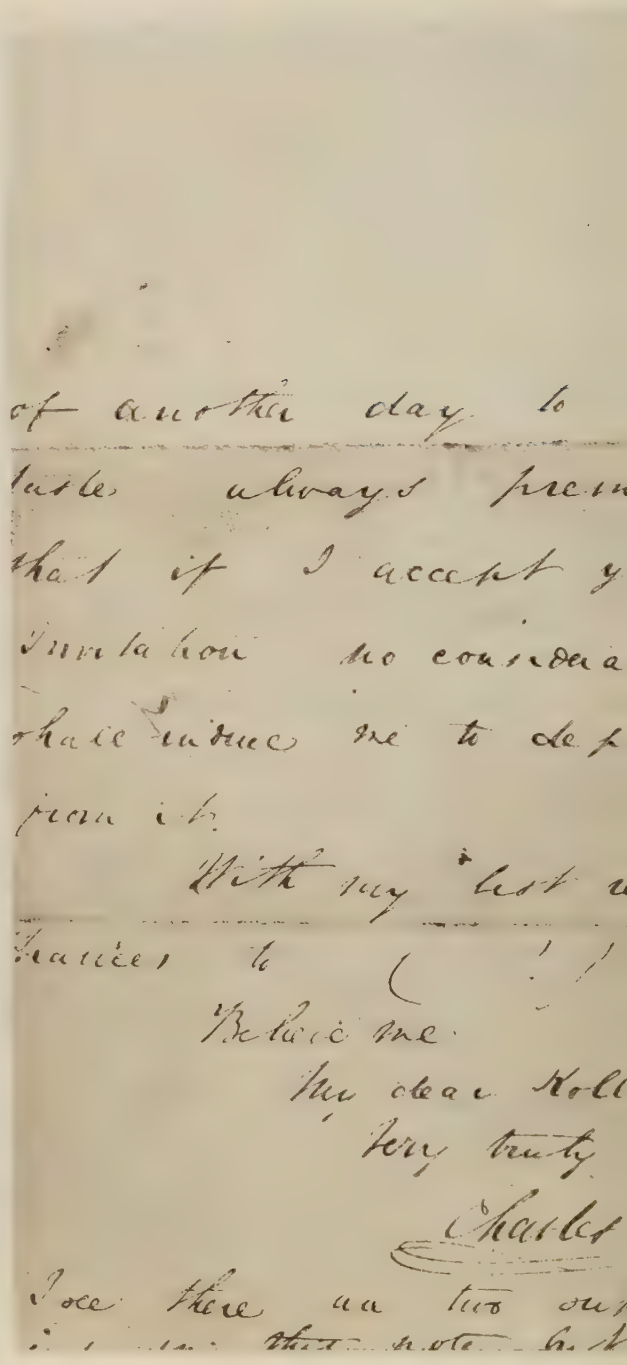


another. "I hope you will not make it long before in mere charity you look in upon me."

No. 3. Trouble has evidently been made by gossips. "I long to give you my opinion of that Miss Evans, and to communicate some monstrously strong circumstantial evidence to prove that she must tell the most confounded ——. As yours are 'ears polite,' I shall leave your imagination to supply the blank." Speaks of a visit to Drury Lane Theatre and a prospective Christmas celebration.

No. 4. Alludes to the "malice of Marianne Leigh," who apparently has made trouble between Dickens and his inamorata.

No. 5. Pays a debt of eighteen pence. Laments the receipt of a bad five-shilling piece from a cabman. Refers to his "gloomy ideas, of which I always have a plentiful stock."

No. 6. Has evidently been discouraged, if not rejected, but asks Kolle to deliver another letter making an appointment.

No. 7. Speaks of social meetings and his duties as a reporter. "The *Sun* is so obscured that I intend living under the planet no longer than Saturday next week."

No. 8. Regarding social matters; proposes to get some young men together, "for the purpose of knocking up a song or two."

No. 9. "I enclose a very conciliatory note, *sans* pride, *sans* reserve, *sans* everything but an evident wish to be reconciled." Speaks of Kolle's approaching marriage. "By the by, if I had many friends in the habit of marrying, which friends had brothers who possessed an extensive assortment of choice hock, I should be dead in no time. Yesterday I felt like a maniac; to-day my interior resembles a lime basket."

No. 10. Refers to illness in his family, plans a trip to Highgate, where he has "discovered a green lane which looks as if nature had intended it for a smoking place."

No. 11. An invitation to Kolle and his brothers to a social gathering. "I was sorry to hear you were 'diskivered' the other night, though I do not know that the thing is a bit worse for it in the end."

No. 12. About household and social matters. Postpones his party, "as we are having coals in at the new place, cleaning, &c. The piano will most likely go to Bentinck street to-day, and, as I have already said, we cannot accompany it, so that the piano will be in one place and we in another."

No. 13. Regarding an amateur dramatic performance which he is arranging.

No. 14. Mainly in regard to the hiring of a horse. "I can procure you an 'oss which I have had once or twice since I have been here. I am a poor judge of distance, but I should certainly say that your legs would be off the ground when you are on his back. To look at the animal in question, you would think (with the exception of dog's meat) there was no earthly use to which he could be applied. . . . The people at Cecil street put too much water in their hashes, lost a nutmeg grater, attended on me most miserably, dirtied the table-cloth, &c., and so (detesting petty miseries) I gave them warning."

No. 15. Makes an appointment to stand godfather to Kolle's first child.

No. 16. A most interesting letter, referring to one of the "Sketches by Boz"—"The Boarding House"—probably the first in order of composition. "I shall be flattered by your perusing it. It is, however, in the hands of the publisher. When they return it to me, you shall have it." Also speaks of his early dramatic effort, the burlesque "O'Thello." Mentions a lottery ticket which he has taken with Kolle. "The lucky purchaser may have the value in 'money or freehold houses.' Suppose we have ten pound worth of freehold houses. Of course this will afford a small street. I 'll have one side of the way and you shall have the other."

No. 17. Interesting letter regarding "Sketches by Boz," which publishers praise but are slow in paying for. "I am in treaty with them, however, and if we close, my next

paper will be 'Private Theatricals,' and my next 'London by Night.' I shall then, please God, commence a series of papers (the materials for which I have been noting down for some time) called 'The Parish.' Should they be successful, I shall cut my proposed novel up into little magazine sketches."

This seems to indicate that "Oliver Twist" was Dickens's first idea for a novel.

"A very nice pair of black eyes call me to Norwood. Of course the call is imperative and must be obeyed."

No. 18. Indicates a misunderstanding between Dickens and Kolle. "A little flow of prosperity is an excellent cooler of former friendships. . . . This is everybody's way, and of course therefore I attach no blame to you that it is yours also. . . . I should really be much obliged to you if you will write me a word in answer to these two questions. In the first place, do you play the Nobleman? I have the dress, and if you are disinclined to play the character, I must intrust it to other hands. In the second place, when may I send for your scene . . . ?"

This refers to a performance of "Clari," John Howard Payne's play, given April 27, 1833. Dickens, his father, his sister, and Kolle were in the cast, and Dickens acted as stage manager.

No. 19. Speaks of private theatricals. Congratulates Kolle on being "what *I* can never be, happy and contented. . . . Now turning from feeling and making oneself miserable, may I ask you to spare one evening this week for the purpose of doing your two pair of side scenes? . . . The family are busy. The corps dramatic are all anxiety. The scenery is all completing rapidly; the machinery is finished; the curtain hemmed; the orchestra complete, and the manager grimy."

No. 20. Regarding professional and social matters.

A letter of this series, referring to the first of the "Sketches by Boz," is inserted in the copy of the first edition of the "Sketches" in the present collection. The other letters to Kolle in this volume were written many years afterward. One, dated June, 1859 (three pages, 8vo), criticizes a poem, "Joan of Arc," written by Kolle's daughter and sent by Dickens's old friend to the novelist. The opinion given is unfavorable but kindly expressed. "Pray assure your daughter that I am not a dragon, but I tell her the truth as her father's old friend should."

The last letter, dated December, 1865 (two pages, 8vo), also criticizes poems by Miss Kolle sent to Dickens by her father:

" . . . I cannot do such violence to what I believe to be the truth as to encourage a sensitive young creature to enter the public lists so armed. Great disappointment and consequently great unhappiness would result from such a rash venture. . . . If the lines were my own daughter's, I should tell her exactly what I tell you. . . ."

Bound with these letters is the correspondence of the widow and the daughter of Mr. Kolle negotiating the sale of the autographs, and giving many interesting particulars of the friendship of Dickens and Kolle.

——— AUTOGRAPH LETTER from Charles Dickens to George Beadnell, father of Maria Beadnell.

3 pp., 8vo, on *Household Words* paper. Dated May 24, 1852.

" . . . Your handwriting is like a breath of my hobbledehoy-hood and is delightful to encounter. I am sorry to say that I cannot enjoy the pleasure you propose to me. . . . I am on the stage all day, rehearsing with everybody, from breakfast until din-

ner. I preside at all the meals of the amateur company, and carve all the large joints. We carry into the country a perfect army of carpenters, gasmen, tailors, barbers, property-men, dressers, and servants; all of whom have been accustomed to do everything with the utmost precision under the managerial eye, but none of whom would do anything right if that luminary were withdrawn from them. . . . I then settle down for an hour or so before the rising of the curtain, to dress, enter upon two parts, something longer, I should say, than the whole play of 'Hamlet'; am dressed fourteen times in the course of the night, and go to bed a little tired. . . . Pray give my love to Margaret, and ask her to give the same to Maria, if she should see her. (I am exactly nineteen when I write their names.) Believe me ever, with ten thousand old recollections, faithfully yours."

Mr. Beadnell was the father of the original Dora, and later became the prototype of old Mr. Casby in "Little Dorrit." This letter was written three years before Miss Beadnell (Mrs. Winter) threw out epistolary grappling-hooks to regain her influence over Dickens. The Beadnell family, so snobbish to the young reporter, evidently thought the famous author might be of use to them.

——— (James Sheridan Knowles.) The Hunchback. A Play in Five Acts. London, Moxon, 1832.

8vo. Half calf.

On the fly-leaf is the autograph:

"Charles Dickens.
July, 1832."

This is one of the earliest signatures known. The book is a souvenir of the period when the future novelist's ambition was to become an actor. It contains notes in Dickens's hand, including the passages to be omitted in stage performance. This volume was in his possession for thirty-eight years. It contains the Gadshill book-label, dated 1870.

——— Sketches by "Boz." Illustrative of Every-day Life and Every-day People. First Series. With Illustrations by George Cruikshank. London, John Macrone, 1836.

2 vols., post 8vo. Bound by Zaehnsdorf; crimson levant morocco, gilt edges. First edition.

On the title-page is the author's autograph inscription:

"Mrs. Edward Barrow
from her Affectionate Nephew
the Author."

It was Mrs. Edward Barrow, Dickens's aunt, who painted a miniature of Dickens in his eighteenth year. The miniature was probably a present, and the young author reciprocated by sending his aunt a copy of his first book.

Inserted in the first volume is an autograph letter from Dickens to Kolle, written in 1833, when the novelist was in his twenty-first year. It is of particular interest in connection with "Sketches by Boz," as it concerns the first sketch written by Dickens, the first article which he had accepted by a magazine. Forster, in his "Life of Dickens," refers to this début in literature:

"In the January number for 1834 of what was then called the *Old Monthly Magazine*, his first published piece of writing had seen the light. He has described himself dropping this paper stealthily, one evening at twilight, with fear and trembling, into a dark letter-box in a dark office up a dark court in Fleet street; and he has told his agitation when it appeared in all the glory of print. 'On which occasion I walked down to Westminster Hall, and turned into it for half an hour, because my eyes were so dimmed by joy and pride that they could not bear the street and were not fit to be seen there.'"

"Bentinck Street, Tuesday morning [December, 1833].

My dear Kolle: I intend, with the gracious permission of yourself and spouse, to look in upon you some evening this week. I do not write you, however, for the purpose of ceremoniously making this important announcement, but to beg Mrs. K.'s criticism of a little paper of mine (the first of a series) in the *Monthly* (not the *New Monthly*) *Magazine* of this month. I have n't a copy to send, but, if the number falls in your way, look for the article. It is the same that you saw lying on my table, but the name is transmogrified from 'A Sunday out of Town' to 'A Dinner at Poplar Walk.' Knowing the interest (or thinking I know the interest) you are kind enough to take in my movements, I have the vanity to make this communication. Best remembrances to Mrs. K. 'So no more at present' from, my dear Kolle,

Yours sincerely,

Charles Dickens.

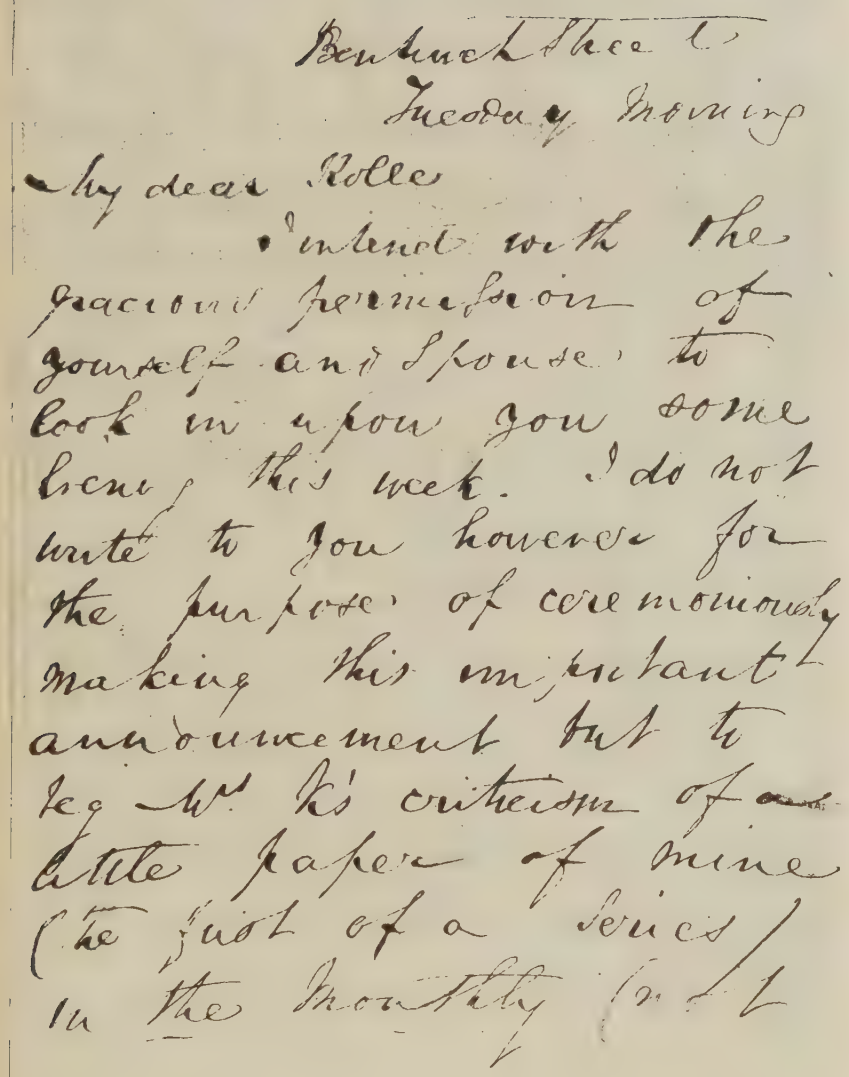
I am so dreadfully nervous that my hand shakes to such an extent as to prevent my writing a word legibly."

Mr. Forster, in the "Life," states that the first of the "Sketches by Boz," in order of publication, was "not 'Mr. Minns and his Cousin,' as he [Dickens] thought, but 'Mrs. Joseph Porter over the Way,'" which, according to Mr. Forster, appeared in the *Monthly Magazine* for January, 1834. This letter to Kolle proves that the biographer was in error regarding a matter so important as the identity and the date of Dickens's first work of fiction. "A Dinner at Poplar Walk" was published in December, 1833. In the collected "Sketches" the title was altered to "Mr. Minns and his Cousin." One of the other letters to Kolle indicates that "The Boarding House" was the first sketch written, though not the first published.

——— Sketches by Boz. Illustrative of Every-day Life and Every-day People. Second Series. With Illustrations by George Cruikshank. London, John Macrone, 1837.

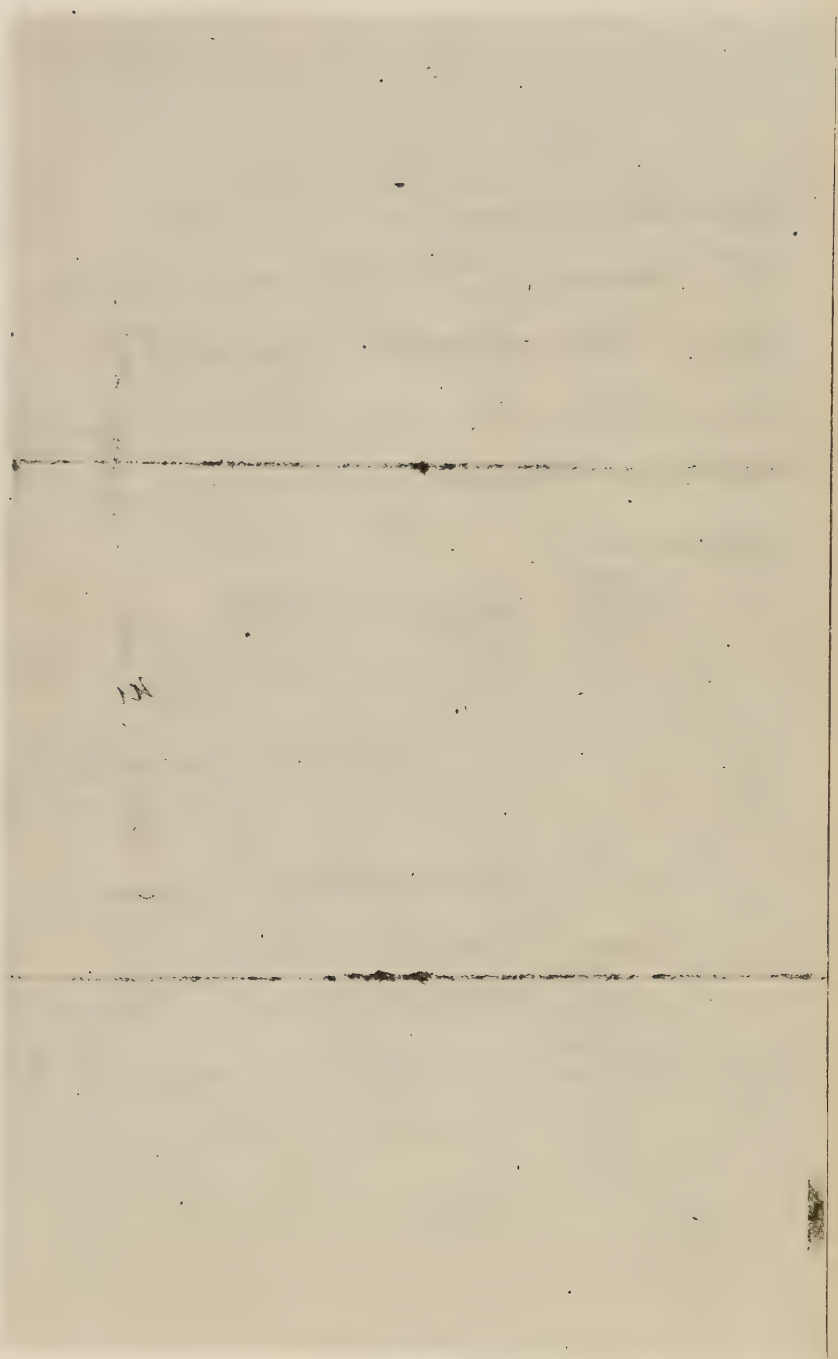
Post 8vo. Bound by Zaehnsdorf; levant morocco; uniform with the first series.

First edition (first issue).



Bentinck Street
Tuesday Morning
My dear Rolls
I intend with the
gracious permission of
yourself and Spouse to
look in upon you some
time this week. I do not
write to you however for
the purpose of ceremoniously
making this important
announcement but to
beg Mr R's criticism of a
little paper of mine
(the first of a series)
in the Monthly [illegible]

Autograph Letter from Dickens
Regarding the First of the "Sketches by Boz"



On the title-page is the autograph inscription:

"J. P. Hullah, Esq,
from the Author."

Hullah was the composer of the music of Dickens's "Village Coquettes."

——— SKETCHES BY BOZ. Illustrative of Every-day Life and Every-day People. With Forty Illustrations by George Cruikshank. New Edition, Complete. London, Chapman & Hall, 1839.

Demy 8vo. Half morocco; in a levant morocco case.
First one-volume edition.

This copy belonged to the novelist's father, John Dickens, and has his autograph on both title-pages. It is not likely that the elder Dickens purchased his son's books, and in all probability this copy was presented by the young author to his father. John Dickens sat for the portrait of Micawber; and all that is known of him is consistent with the character. A letter, in flamboyant language, asking for a loan, has been published recently, and is quite in the Micawber manner. Letters of the novelist variously refer to his father as "a shadow on his life" and as being "as honest and kind-hearted a man as ever lived." Dickens was one of the few men of genius whose inherited talent and character came from the father rather than from the mother. John Dickens was fond of music, and, when an elderly man, took part in the amateur theatricals which his son found so absorbing. He was a fluent talker, humorous and convivial.

——— SKETCHES BY BOZ. Illustrative of Every-day Life and Every-day People. With Forty Illustrations by George Cruikshank. New Edition, Complete. London, Chapman & Hall, 1839.

Demy 8vo. Bound by Riviere & Son. Polished calf.
First one-volume edition. Bound from the monthly parts, with the cover of No. 1 preserved. Contains fourteen plates by Cruikshank which are not in the first edition.

Inserted is an autograph letter from Dickens to Miss Hogarth, whom he afterward married:

"MY DEAREST KATIE: It is nearly eight, and I have not even begun the Sketch; neither have I thought of a subject. Excuse the brevity of this note on that account, and believe that it is only occasioned by my wish to see you as early as possible to-morrow. I send you by George (who in Fred's absence on business is kind enough to be the bearer of this) the volume which contains the 'Life of Savage.' I have turned down the leaf. Now *do* read it attentively. If you do, I know, from your excellent under-

standing, you will be delighted. If you slur it, you will think it dry. I have written to Macrone for 'Rookwood' and shall have it to-morrow, I doubt not. Give my best love to your mamma and Mary. Write me word how all is going on.

Ever yours, my dearest love."

With the letter is a wrapper addressed by Dickens: "Miss Hogarth; favored by George Hogarth, Esq." There is also a letter from Mrs. Perugini, presenting the autograph to George Augustus Sala:

"I send you a little letter written by my father to my mother during their engagement. I am so glad to be able to give it to you. . . ."

The envelope containing the two letters is endorsed by Sala: "Precious Dickens letter; to his wife before their marriage."

About twenty years afterward, Dickens wrote to his friend Arthur Smith:

"Mrs. Dickens and I have lived unhappily together for many years. . . . I suppose no two people, not vicious in themselves, ever were joined together who had a greater difficulty in understanding one another."

——— THE VILLAGE COQUETTES; a Comic Opera in Two Acts. By Charles Dickens. The music by John Hullah. London, Richard Bentley, 1836.

Demy 8vo. Original boards, uncut; in a morocco case.
First edition.

On the title-page is the following inscription in the autograph of Charles Dickens:

"J. P. Hullah Esq
from the author
5th January, 1837."

With Hullah's book-plate.

A presentation copy of exceptional interest, given by the author to the composer. Formerly in the William Wright collection.

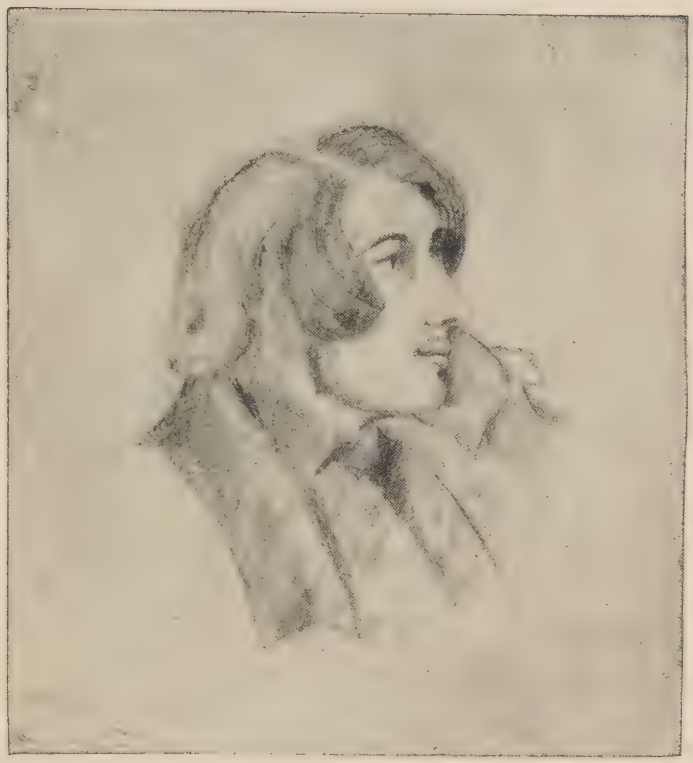
Inserted is a playbill, mounted on linen, of the first performance of "The Village Coquettes," which was given December 6, 1836. A part of the bill for the evening was "The Strange Gentleman," performed for the fiftieth time. In the cast of the opera were Braham and J. P. Harley. To the latter the work was dedicated.

"The Village Coquettes" was for years the rarest of the novelist's publications—so scarce that a facsimile reprint was made in 1878. A little later, a number of copies in sheets were alleged to have been discovered in a printing-office, and these found their way into the market. Many booksellers and a few collectors believe these copies to be genuine first editions.

Mr. Locker-Lampson wrote the following note in his copy:

"About a year before Dickens's death, I asked him if he had a copy of this book. He laughed and said, 'No; and if I knew it was in my house, and I could not get rid of it in any other way, I would burn the wing of the house where it was.'"

At the time of publication, however, Dickens thought well enough of the opera to put his name to it, though he used the *nom de plume* of "Boz" for "Pickwick" (when



Pencil Sketch of Dickens
Drawn by Priscilla Horton
in her Album. (1836.)

published in parts) as well as for "Oliver Twist." His letters written in 1836 indicate that he was proud of the libretto and delighted with its success, though later in life he wrote that he had done the work for Hullah in a fit of foolish good-nature, and wished it to be forgotten.

The Widener collection contains a copy of "The Village Coquettes," which lacks the title-page but has a letter presenting the book to Harley. The only interesting Dickens item in the Hoe collection was a copy of this book with a title-page *mounted,* with an inscription to Harley. There can be little doubt that this was originally the title-page of the Widener copy.

——— Sunday Under Three Heads. As It Is; As Sabbath Bills Would Make It; As It Might Be Made. By Timothy Sparks. With illustrations (by H. K. Browne). London, Chapman & Hall, 1836.

Original pictorial paper covers; edges as issued; in a levant morocco case. First edition.

This copy formerly belonged to Caroline Elizabeth Norton, the poet, granddaughter of Richard Brinsley Sheridan, one of the beautiful daughters of Tom Sheridan, who were known as "the three Graces."

The illustrations on the cover of this pamphlet are three faces drawn by "Phiz," illustrating the three "heads" under which Dickens describes the Sunday of England. The three portraits are: (1) a sleek and corpulent bishop; (2) a sanctimonious puritan; (3) a blandly smiling person supposed to represent intelligent benevolence. Mrs. Norton has written on this cover: "The Rev'd Oh! Forester"; and she has labeled the three pictures thus: the bishop—"The Rev'd Oh! as he would be"; the puritan—"As a whipping-post would make him"; the third portrait (to which she has added grotesque features)—"As he is now."

On the fly-leaf is Mrs. Norton's autograph:

"C. E. Norton
With a hearty admiration of
Charles Dickens' Pickwick."

To this Mrs. Norton has added the following words, evidently in sending the book to the "Rev'd Oh!":

"To the Rev'd Oh! Forester
in return
for all his presents.
'Cease to do evil; learn to do well.' "

It is probable that the Rev. Mr. Forester had criticized Mrs. Norton in regard to the divorce proceedings which were brought against her by her husband in 1836, the year of the publication of this book. Much interest was taken in the case, not only on account of the beauty and social position of Mrs. Norton, but for the reason that Lord Melbourne, then Prime Minister, was named as the alienator of the lady's affections. There can be little doubt that some of the evidence in this trial suggested to Dickens certain incidents in the case of Bardell *vs.* Pickwick. Lord Melbourne's letters inspired the celebrated epistles to Mrs. Bardell, of which Serjeant Buzfuz made

so much. Sir William Follett was Mr. Norton's counsel. In commenting upon Lord Melbourne's conventional notes to Mrs. Norton, he said, "It seems there may be latent love, like latent heat, in the midst of icy coldness"; just as Buzfuz declared that "the warming-pan" was "a cover for hidden fire." The satire upon the counsel opposed to her probably contributed to Mrs. Norton's admiration for "Pickwick." She had two sons, but her husband took them away from her. Perhaps the "Rev'd Oh! Forester" may have had a hand in that affair. Theodore Hook said of her: "One may well be witty when one fears neither God nor the devil." Mrs. Norton was the original of George Meredith's "Diana of the Crossways."

——— The Posthumous Papers of the Pickwick Club. By Charles Dickens. With forty-three illustrations by R. Seymour and Phiz. London, Chapman & Hall, 1836.

20 monthly parts, 8vo; in a case.
First edition. First issue.

The only presentation copy of "Pickwick" *in parts* that is known to exist.

Each of the first fourteen parts has Dickens's autograph inscription to Mary Hogarth, his wife's younger sister:

"Mary Hogarth from hers most affectionately."

This is variously signed—in full, with initials, or "The Editor."

After the publication of the fourteenth part, Miss Hogarth, a young girl of seventeen, died suddenly, and the shock to the author was so great that he was obliged to discontinue work upon "Pickwick" for two months. The address in Part XV explains to his readers the cause of the failure of the number to appear on time. Rumors had been circulated that "Boz" had lost his reason, had been imprisoned for debt, or had been "shipped to America," and the address explains that the temporary cessation of publication was due to a domestic bereavement. The fifteenth part has the signature of George Hogarth, the novelist's father-in-law. The remaining parts, XVI, XVII, XVIII, XIX-XX, were given to Miss R. T. Walker, an intimate friend of Miss Hogarth.

Forster refers to Mary Hogarth as the ideal of Dickens's life. The circumstances of her death are told briefly by Dickens in an autograph letter inserted in this copy of "Pickwick":

"Doughty Street, Sunday Night.

My dear Sir: We are in deep and severe distress. Miss Hogarth, after accompanying Mrs. Dickens and myself to the theatre last night, was suddenly taken severely ill, and despite our best endeavors to save her, expired in my arms at five o'clock this afternoon.

Faithfully yours,

Charles Dickens.

Edward Chapman, Esq."

The letter is in a hand plainly showing the agitation of the writer. The memory of this young girl was vividly present with Dickens throughout his life. A month after her death he wrote to Forster, referring to "my dear young friend and companion, for whom my love and attachment will never diminish, and by whose side, if

it please God, my bones, whenever or wherever I die, will one day be laid." Five years later he wrote: "I don't think there ever was love like that I bear her." In 1842, while looking upon Niagara, he thought of Mary Hogarth, and reflected: "She has been here many times, I doubt not, since her sweet face faded from my earthly sight." In 1844 he had a strange dream of her, which he related to Forster (Vol. II, pp. 122–125 of the "Life"). In the year that he died, thirty-four years after her death, he wrote of her: "She is so much in my thoughts at all times. The recollection of her is as inseparable from my existence as the beating of my heart is." Mary Hogarth's epitaph was written by Dickens, and is upon her gravestone in the cemetery at Kensal Green:

"Young, beautiful, and good, God numbered her among his angels at the early age of seventeen."

This copy of "Pickwick" was given, after Mary Hogarth's death, to Miss Walker, who married her cousin, T. W. Walker. It afterward belonged to their son, Edward Walker, who took it with him to India. After his death his widow returned to England and took the parts to a shop to have them bound "for the children to read." The shop selected was that of Miss Langley, who conducted Lovejoy's Circulating Library at Reading. Miss Langley's assistant called her to ask if the covers of the parts were to be thrown away in the process of binding. A letter from Miss Langley, included in this copy, relates the circumstance, adding: "You may imagine with what feeling I rescued them, immediately locking them in my iron safe."

In his monograph, "The Novels of Charles Dickens," Mr. F. G. Kitton describes this set of the parts as "probably the first issued from the press. It was the author's own copy, each number of which he presented (up to the date of her death) to Mary Hogarth."

In the nature of printing-office things, it would be impossible to determine the exact first printed copy of an edition of four hundred, unless it had been watched through the various processes of printing, folding, stitching, and binding. We may imagine, however, that Dickens waited eagerly for the appearance of this first number, and that, on the day following Mr. Aked's evening of after-hours work on the binding, the youthful "Boz" obtained a copy or more to take home to the "three rooms in Furnival's Inn," for the proud inspection of his wife and her sister Mary Hogarth. This may be the first copy of the first part delivered from the printing-office. Certainly it is one of the earliest. In addition to its interesting association with the author, the copy has every "point" essential to a perfect example of the first issue of "Pickwick," except that the plates in Part I are not according to the accepted rules. They are, as they should be, without descriptive lettering. Seymour's name appears very faintly on Plates I and II, and distinctly on Plate III. There is no signature on Plate IV. Contrary to the ruling, the buttons of Mr. Pickwick's waistcoat are on the wrong side, the gun has no lock, and there are eleven boards in the floor. A good-sized book could be written on the variations of the Pickwick plates, but, if the cataloguers are correct, I can account for the peculiarity in the present Part I only by the fact that some additional needle-holes indicate that the original plates were extracted and the present ones substituted as superior. This may have been done by Mrs. Dickens or Miss Hogarth in order to have the book as perfect as possible according to then existing ideas.

In addition to the necessary "points," this copy has two or three unusual features, including the detail in Part VI which Mr. J. F. Dexter refers to in his "Bibliography": the error in pagination in the plate "The Unexpected Breaking-up of the Seminary for Young Ladies." Page 154 should be page 169. Mr. Dexter says: "This must have

been altered immediately, as I have seen the mistake only in one impression, which is now in my collection. I have looked at dozens of copies, but have never been able to find a duplicate of it." Mr. Dexter does not mention a peculiarity of the present copy, the other plate in Part VI being also incorrectly numbered.

In the description of the Lapham copy of "Pickwick," the Anderson Company's cataloguer states that only one other copy is known to exist containing the four-page advertisement, "The Toilet." The Mary Hogarth copy contains two complete copies of this leaflet bound in Part III, as well as the advertisement of "Sunday Under Three Heads," which belongs in this part but was in Part I in the Lapham copy.

——— THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. By Charles Dickens. With forty-three illustrations by R. Seymour and Phiz. London, Chapman & Hall, 1837.

8vo. Bound by Riviere; crimson levant morocco.
First edition.

On the title-page is the autograph inscription:

"W. C. Macready Esq, with the Author's best regards."

With Macready's book-plate.

In a letter written in 1837, Dickens begs Macready's "acceptance of one of the first copies of the work."

——— THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. By Charles Dickens. With forty-three illustrations by R. Seymour and Phiz. London, Chapman & Hall, 1837.

8vo. Bound by Tout; polished calf.
First edition. (Bound from the parts; with specimen cover preserved.)

This copy has a set of the Onwhyn plates bound in. Inserted is an autograph letter:

"FURNIVAL'S INN.
Thursday evening.

DEAR SIRS: Pickwick is at length begun in all his might and glory. The first chapter will be ready to-morrow. I want to publish 'The Strange Gentleman.' If you have no objection to doing it, I should be happy to let you have the refusal of it. I need not say that nobody else has seen or heard of it. Believe me (in Pickwickian haste)

Faithfully yours,

CHARLES DICKENS.

Messrs. CHAPMAN & HALL."

This letter was probably written in February, 1836. It is the earliest reference in the author's handwriting to his most famous work. Here also is coined a word which has become a part of the language—Pickwickian. Its casual use here doubtless suggested to Dickens the phrase in the novel, "in a Pickwickian sense."

Furnivals Inn.

Thursday Evening

5 Feb.

Pickwick is at length begun in right earnest and I hope with spirit. The first chapter will be ready to-morrow.

I want to publish the Strange Gentleman. If you have no objection to doing it, I should be happy to let you have the refusal of it. I need not say that nobody else, has seen a word of it.

Believe me (in Pickwickian haste)

Faithfully yours

Messrs. Chapman and Hall.

Letter Written by Dickens on Beginning the Writing of "Pickwick"

——— THE STRANGE GENTLEMAN; a Comic Burletta in Two Acts by "Boz." First performed at the St. James's Theatre, on Thursday, September 29th, 1836. London, Chapman & Hall, 1837.

Post 8vo. Bound by Riviere. Polished calf; edges as issued; original paper covers preserved.
First edition.

This copy lacks the frontispiece by "Phiz," which, according to Slater's "Early Editions," is "nearly always wanting." The letter immediately preceding proves that this play was completed before "Pickwick" was begun, though not published till the following year.

——— SKETCHES OF YOUNG LADIES in Which These Interesting Members of the Animal Kingdom are Classified. By "Quiz." With six illustrations by "Phiz." London, Chapman & Hall, 1837.

Foolscap 8vo. Original boards, uncut; in a levant morocco case.
First edition.

Written by E. Caswell, but generally catalogued among Dickensiana, as Dickens wrote the other two volumes of the series.

——— SKETCHES OF YOUNG GENTLEMEN. Dedicated to the Young Ladies. With six illustrations by "Phiz." London, Chapman & Hall, 1838.

Foolscap 8vo. Original boards, uncut; in a levant morocco case.
First edition.

Written by Dickens as a protest against "Sketches of Young Ladies."

——— SKETCHES OF YOUNG COUPLES; With an Urgent Remonstrance to the Gentlemen of England on the Present Alarming Crisis. By the Author of "Sketches of Young Gentlemen." With six illustrations by "Phiz." London, Chapman & Hall, 1840.

Foolscap 8vo. Original boards, uncut; in a levant morocco case.
First edition.

These three little books are as clean and bright as on the day of their publication.

——— SKETCHES OF YOUNG COUPLES; With an Urgent Remonstrance to the Gentlemen of England on the Present Alarming Crisis. By the Author of "Sketches of Young Gentlemen." With six illustrations by "Phiz." London, Chapman & Hall, 1840.

Foolscap 8vo. Green morocco, in a levant morocco case, by Riviere & Son. First edition.

Bound with the above is the first edition of "Sunday Under Three Heads"; also "Sketches of Young Gentlemen" (1838).

With the autograph inscription:

"W. C. Macready
from his faithful friend
Charles Dickens.
Twentieth March, 1841."

——— AUTOGRAPH ALBUM of Priscilla Horton (Mrs. German Reed). Containing an unpublished poem in the autograph of Charles Dickens; illustrated with a pen-and-ink sketch by him; also a portrait of Dickens drawn by Priscilla Horton. 1836.

Crown 8vo. Old morocco, gilt.

Priscilla Horton was one of the most popular actresses of her time, and was particularly famous for her impersonation of Ariel. In the album are two water-color drawings by George Cruikshank representing Miss Horton as Ariel. One of these is a full-page drawing, highly finished, showing Ariel emerging from the hollow of a tree; signed with initials. The other drawing is smaller, but has Cruikshank's signature in letters two inches in height. Opposite the latter is Dickens's autograph poem "To Ariel," written for Miss Horton:

"Some saints there are who roar and cry,
And rave and scream and bawl,
To force some spirit throned on high
To bless them with a call;
But though they sue on bended knee
That spirit 's deaf and dumb.
Oh, Spirit, if you called on me,
How very soon I 'd come!

CHARLES DICKENS.

October 26th, 1838."

Below the verses is a rough drawing, by Dickens, supposed to represent himself hastening at the spirit's call.

The album contains two caricatures by R. B. Brough, author of the "Life of

To Ariel.

Some Saints there are who roar and cry,
And rave and scream and bawl,
To force some Spirit throned on high
To bless them with a call;
But though they sue on bended knee
That Spirits deaf and dumb. —
Oh Spirit if you called on me
How very soon I'd come!

October 26th 1838.

Poem and Drawing by
Dickens in Miss Horton's Album

Falstaff," a sketch by "Alfred Crowquill," and about one hundred autographs of theatrical celebrities, including Braham, Harley, Macready, Helen Faucit, Oxberry, Liston, Planché, C. J. Mathews, Buckstone, Tyrone Power, Charles Kean, J. W. Wallack, Keeley, Mendelssohn, etc., etc.

——— OLIVER TWIST; or The Parish Boy's Progress. By "Boz." With twenty-four etchings by George Cruikshank. London, R. Bentley, 1838.

3 vols., post 8vo. Bound by Zaehnsdorf; polished calf, uncut.
First edition.

First issue, with the cancelled "Fireside Plate," which appeared only in the earliest copies. Inserted is a copy of the plate which was substituted at Dickens's request.

With a note written to George Cruikshank:

"DOUGHTY STREET, Monday morning.

"MY DEAR CRUIKSHANK: I saw Bentley on Saturday, and will call upon you this afternoon at 4 o'clock, if convenient.

Believe me ever

Faithfully yours

CHARLES DICKENS.

GEORGE CRUIKSHANK, Esq."

This note is not dated, but was written from Doughty Street, the house to which Dickens moved in 1837. As he was then writing "Oliver Twist" for *Bentley's Miscellany,* it is probable that the note refers to a conference of author and artist regarding that work. The letter is on black-bordered paper, Dickens being then in mourning for his sister-in-law, Mary Hogarth.

——— OLIVER TWIST; or The Parish Boy's Progress. By Charles Dickens. With twenty-four etchings by George Cruikshank. London, Chapman & Hall, 1841.

3 vols., post 8vo. Polished calf, uncut.

On the title-page of Volume I is the autograph inscription:

"Mrs. Henry Austin
from Charles Dickens.
New Year's Day, 1842."

Mrs. Henry Austin was Dickens's sister Letitia.

In April, 1908, a libel suit was brought by two poor-law officers against an alderman who, in speaking of their treatment of the poor, had exclaimed, "Shade of Dickens!" This comparison with Bumble was considered libelous. Strangely enough, the novelist's son, Henry Fielding Dickens, appeared for the plaintiffs. Moreover, he won the case, and the defendant was fined five pounds for trying to continue the good work begun by the novelist.

——— (Algernon Charles Swinburne.) Manuscript of Swinburne's Essay on Oliver Twist.

8 pp., 4to, entirely in Swinburne's autograph and signed by him.

This essay was written as an introduction to the "Oliver Twist" volumes of an elaborate edition of Dickens projected by an American publisher. Special sets were to have been issued, consisting of one hundred volumes at a thousand dollars a volume. "Oliver Twist" was not published. The essay is written in the energetic style of the poet's prose criticism and with his characteristic intolerance of any opposition to his views. In his essay on Dickens in the *Quarterly Review,* Swinburne attacked with both rapier and cudgel all the academic critics who dared to doubt the greatness of the novelist. In the present critique he sums up his estimate of Dickens:

"On the literary and sentimental side of his work, Dickens was but a type of his generation and his class. On the comic and the pathetic, the tragic and the creative side, he was not for an age, but for all time."

Swinburne pays a high tribute to the genius of George Cruikshank, saying that all "save owls and bats" must be grateful that Cruikshank was associated with Dickens in this book, and lamenting that the same artist did not illustrate the melodramatic scenes of other Dickens novels, although "he could not have bettered many, if any, of the figures we have known and delighted in from our earliest conscious days."

With the manuscript is an autograph letter from Swinburne to F. G. Kitton, referring to "Oliver Twist."

——— Extraordinary Gazette. Speech of His Mightiness on Opening the Second Number of Bentley's Miscellany. Edited by "Boz."

A leaflet of 8 pp., foolscap 8vo size. With a wood-engraving by "Phiz," representing Dickens leading a porter carrying copies of the *Miscellany.*

——— Memoirs of Joseph Grimaldi. Edited by "Boz." With portrait and twelve etchings by George Cruikshank. London, R. Bentley, 1838.

2 vols., crown 8vo. Original cloth, uncut.

First edition. First issue, with the plate, "The Last Song," in its original state.

On the title-page is the autograph inscription:

"J. P. Harley,
from his very sincerely
Charles Dickens."

1 Devonshire Terrace.

Monday August 17th/40

Dearest of your friends.

a baby is to be christened and a fatted calf killed on these premises on Tuesday the 25th Instant. It is [the calf; not the baby] is to be taken off the spit at 6. Can you come, and gladden the heart of the kind Grant

D R.

J. P. Harley Esquire

A Note of Invitation from
Dickens to J. P. Harley

The following is found in a contemporary biographical notice of Harley: "Mr. Harley is unmarried, but he has long devoted his attentions to Miss Tree, the dancer. Miss Tree is the wife of Mr. Quin, who has left the lady to seek her own fortune. Whether the lively Columbine will eventually become Mrs. Harley-Quin, time alone can decide."

——— AUTOGRAPH LETTER.

1 p., 8vo.

"1 DEVONSHIRE TERRACE, Monday, August 17th, '40.

DESERTER OF YOUR FRIENDS: A babby is to be christened and a fatted calf killed on these premises on Tuesday, the 25th Instant. It (the calf; not the babby) is to be taken off the spit at 6. *Can* you come, and gladden the heart of the indignant

Boz.

J. P. HARLEY, Esquire."

With envelope stamped and addressed.

——— THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY. By Charles Dickens. With illustrations by Phiz. London, Chapman & Hall, 1839.

8vo. Bound by F. Bedford; crimson morocco.
First edition.

On the title-page is the autograph inscription:

"Frederick Salmon Esquire,

from

Charles Dickens.

Twenty-fifth October, 1841."

——— THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY. By Charles Dickens. With Illustrations by Phiz. London, Chapman & Hall, 1839.

8vo. The original parts complete.
First edition.

Inserted is a manuscript in Dickens's autograph—a suggestion to "Phiz" (H. K. Browne) for an illustration for "Nickleby":

"1st Subject.

A hair-dresser's shop at night—not a dashing one, but a barber's. Morleena Kenwigs on a tall chair having her hair dressed by an underbred attendant with his hair parted down the middle and frizzed into curls at the sides. Another customer, who is being shaved, has just turned his head in the direction of Miss Kenwigs; and in him she and Newman Noggs (who has brought her there and has been wiling

away the time with an old newspaper) recognize with manifestations of surprise—and Morleena with emotion—Mr. Lillivick the collector. Mr. Lillivick's bristly beard expresses great neglect of his person, and he looks very grim and in the utmost despondency."

Below the description is a rough sketch indicating the relative positions of the characters. There are also four pencil drawings by "Phiz." On the reverse of the sheet, in Dickens's autograph, is the caption: "Life and Adventures of Nicholas Nickleby. No. XVII. Chapter L."; indicating that the author had intended to use this for his manuscript and then converted it into a note to his collaborator.

The description is of the etching at page 518, "Great Excitement of Miss Kenwigs at the Hair-dressing Shop." It is interesting as showing the extent to which Dickens saw his work pictorially, and may be accounted evidence against the claims of Seymour and Cruikshank that they were the originators respectively of "Pickwick" and "Oliver Twist."

——— MASTER HUMPHREY'S CLOCK. By Charles Dickens. With Illustrations by George Cattermole and Hablot Browne. London, Chapman & Hall, 1840.

3 vols., large 8vo. Original cloth, uncut.
First edition (in book form).

On the title-page of Volume I is the autograph inscription:

"Walter Savage Landor
from his cordial friend and admirer
Charles Dickens."

On the fly-leaf of Volume III is Landor's autograph inscription, presenting the books to his niece:

"Maria Theresa Stafford
a memento of regard from
her Uncle Landor."

The copy presented to Landor is especially interesting for the reason that it was at his house in St. James's Square, Bath, that Dickens first conceived the character of Little Nell. Landor was so enthusiastic regarding the novel and Nell that he afterward vowed that he had never in his life regretted anything so much as his having failed to purchase the house in St. James's Square. He declared he would have burned it to the ground in order that no meaner association should desecrate the birthplace of Little Nell. Very likely it was this same outburst of whimsical extravagance that suggested to Dickens the character of Lawrence Boythorn in "Bleak House," modeled upon Landor. Although Landor said of "Bleak House" that he had never read it and never should, Mr. James T. Fields, in his "Yesterdays with Authors," states that the original Boythorn always took good-naturedly the presentment of his eccentricities.

——— MASTER HUMPHREY'S CLOCK. By Charles Dickens. With Illustrations by George Cattermole and Hablot Browne. London, Chapman & Hall, 1840.

I am for the time being, nearly
dead with work — and grief for the
loss of my child.

always
my dear George
Heartily Yours
Chas Dickens

Last Page of a Letter from Dickens referring
to the Death of Little Nell

3 vols., large 8vo. The original monthly parts. Bound by Zaehnsdorf in half levant morocco, uncut; the original covers and advertisements preserved.

First edition.

With three autograph letters of Dickens inserted, all written in regard to "Master Humphrey's Clock."

There are also inserted four original pencil drawings by George Cattermole, his first sketches for four of the illustrations:

1. Sketch of the clock which gives the book its title.
2. The Maypole Inn. ("Barnaby Rudge.")
3. Churchyard scene.
4. Little Nell on her death-bed.

These illustrations were purchased by Augustin Daly from Leonard Cattermole, son of the artist.

The Dickens letters are of great interest. The first is a letter of three pages quarto, written just at the time the plan of the new publication was formed by the author. Dickens fully describes the form and style of the projected work, his object being to thwart the imitators who had freely pirated "Oliver Twist" and "Pickwick." He asks Cattermole to contribute illustrations, and says that Maclise is to be an associate. This indicates that H. K. Browne's engagement was an afterthought. At the end of the letter Dickens says:

"Of course all these tremendous arrangements are yet a profound secret, or there would be fifty Humphreys in the field. So write me a line, like a worthy gentleman, and convey my best remembrances to your worthy lady. . . ."

The story of "The Old Curiosity Shop" was completed on January 17, 1841, at four o'clock in the morning. The second Dickens letter, inserted in Volume II of the present copy, must have been written directly after the author had completed the seventy-first chapter, in which occurs the death of Little Nell.

"Devonshire Terrace, Thursday,
January fourteenth, 1841.

My dear Cattermole: I cannot tell you how much obliged I am to you for altering the child, or how much I hope that my wish in that respect did n't go *greatly* against the grain. I saw the old inn this morning. Words cannot say how good it is. I can't bear the thought of its being cut, and should like to frame and glaze it *in statu quo* for ever and ever.

Will you do a little tail-piece for the 'Curiosity Shop' story—only one figure if you like—giving some notion of the etherealized spirit of the child, something like those little figures in the frontispiece? If you will, and can despatch it at once, you will make me happy.

I am, for the time being, nearly dead with work, and grief for the loss of my child.

Always, my dear George, heartily yours

Charles Dickens."

"The loss of my child" refers to the death of Little Nell. The author had a strong affection for the character because he associated the child of his fancy with Mary Hogarth, whose death caused him such deep and enduring sorrow. While at work on the final chapters of "The Old Curiosity Shop," he wrote to Forster: "I am the wretchedest of the wretched. It casts a horrible shadow over me. Nobody will miss her as I shall. Old wounds bleed afresh. Dear Mary died yesterday when I think of this sad story."

Dickens himself was only one of many to be deeply affected by his effort to write "something which might be read by people, about whom Death had been, with a softened feeling and with consolation." It is said that Daniel O'Connell, on reading of Nell's death, wept, and then threw the book out of the window, saying: "He should not have killed her. She was too good." Lord Jeffrey, the stern critic, was overcome by the pathos of the description, and was discovered in his library, "sobbing terribly." Macready is named as another who was affected to tears. Mr. Andrew Lang, however, confessed that "Little Nell might die a dozen times" and he remain unmoved.

The two illustrations mentioned in the letter to Cattermole are those of which the original sketches are inserted in Volume II of the present copy.

In the third volume is inserted an autograph letter of Dickens regarding "Barnaby Rudge." This letter was written to Mrs. Mary Hurnall, a blind woman, who had written to Dickens expressing the pleasure she had received by having his novels read to her, but protesting against the character of the blind man in "Barnaby." The letter is one of four closely written pages.

" . . . My intention in the management of this inferior and subordinate character was to remind the world who have eyes that they have no right to expect in sightless men a degree of virtue and goodness to which they, in the full possession of all their senses, can lay no claim; . . . that whereas we look upon a blind man who does wrong as a kind of monster, we ought in truth and justice to remember that a man who has eyes and is a vicious wretch is by his very abuse of the glorious faculty of sight an immeasurably greater offender than his afflicted fellow. . . . Calamity with us is made an excuse for doing wrong. With them, it is erected as a reason for their doing right. This is really the justice of the rich to the poor, and I protest against it. . . . That it is a real pleasure and delight to me to know that I afford you any consolation or amusement, you may believe with your whole heart."

With this copy are India-paper impressions of "Phiz's" portraits of Little Nell and Dolly Varden; also a set of portraits by "Phiz" illustrating "The Old Curiosity Shop" and "Barnaby Rudge."

——— Master Humphrey's Clock.

With Illustrations by George Cattermole and Hablot Browne. London, Chapman & Hall, 1840.

Large 8vo. The eighty-eight weekly parts, complete, with the wrappers.

With this copy is a manuscript in Dickens's autograph, the closing paragraphs of the chapter in "The Old Curiosity Shop" describing the visit of Little Nell's grandfather to her grave:

"And thenceforth every day, and all day long, he waited at her grave—for her. How many pictures of new journeys over the pleasant country-side; of resting-places under the free, broad sky; of rambles in the fields and woods, and paths not often trod—how many tones of that one well-remembered voice—how many glimpses of the form, the fluttering dress, the hair that waved so gaily in the wind—how many visions of what had been, and what he hoped was still to be—rose up before him in the old, dull, silent church! He never told them what he thought or where he went. He would sit with them at night, pondering with a secret satisfaction, they could see, upon the flight that he and she would take before night came again; and still they could hear him whisper in his prayers, 'Oh! Let her come to-morrow!'

The last time was on a genial day in spring. He did not return at the usual hour, and they went to seek him. He was lying dead upon the stone.

They laid him by the side of her whom he had loved so well; and, in the church where they had often prayed and mused, and lingered hand in hand, the child and the old man slept together. ('Old Curiosity Shop.')

CHARLES DICKENS.

NEW YORK.

Sixteenth February, 1842.

Miss Mary L. Plumb. For the Fancy Fair with the good design."

Addressed on the outside of the sheet. Written by Dickens, during his first visit to America, as an autograph specimen to be sold at a fair for charity.

——— MASTER HUMPHREY'S CLOCK. By Charles Dickens.

1 vol., small folio. Containing autograph letters of Dickens, original drawings for "The Old Curiosity Shop" and "Barnaby Rudge," and other material of Dickensian interest.

Among the contents of the book are two autograph letters from Dickens to George Cattermole regarding "Master Humphrey's Clock," and two addresses to the public, in Dickens's autograph, soliciting aid for Cattermole's family. The first of the letters asks Cattermole to reserve an evening for a dinner "with our clock-works in honor of the new Wolums," and enjoins him to "get the steam up" to an extent which will enable him to toast "the Ali Babas or wood-cutters." This dinner is described in Forster's "Life."

The second letter begins "My dear Kittenmouls," and congratulates the artist upon his success in a performance of private theatricals managed by Dickens.

The first of the addresses was written by Dickens at the request of Mrs. Cattermole, and is inclosed in an envelope addressed to her:

"The lamented death of the late Mr. George Cattermole has left his wife and children (of whom only the eldest is at present able to earn anything toward his own livelihood) wholly without the means of support. Mr. Cattermole's income was derived from his professional exertions only. . . . More than two years of failing health, and many months of acute suffering, gradually weakening and destroying his power of work, completely impoverished him. But for the kindness of friends, the last days of this great English master would have been days of absolute want. . . . Mr. Charles Dickens and Mr. John Haes have each contributed fifty pounds as the beginning of a fund. . . ."

There is another similar appeal in Dickens's autograph, as well as two autograph letters from W. P. Frith to Mrs. Cattermole, referring to efforts to aid the family. There is also a letter from Cattermole to his wife, written in 1839:

"Dickens, I told you, is married. They are amongst the few friends I have marked out for *our* future acquaintance."

On the fly-leaf of this volume is a statement, signed by Leonard Cattermole, son of the artist, that the sketches in the book were drawn by his father to illustrate "Master Humphrey's Clock." There are twelve of these pencil sketches, a water-color portrait of Little Nell (signed with initials), and a proof impression of the frontispiece.

——— A Plain and Succinct Narrative of the Late Riots and Disturbances. . . . With an Account of the Commitment of Lord George Gordon to the Tower, and Anecdotes of His Life. London, 1780.

Pamphlet. No covers.

A contemporary account of the Gordon Riots, used by Dickens in writing "Barnaby Rudge." The upper margin of the first page has been cut off for the signature. On the blank leaf following the title is Dickens's book label: "From the Library of Charles Dickens, Gadshill Place, June, 1870." There is a pencil note regarding the number of persons killed which may be in Dickens's hand. The novelist used this contemporary narrative freely as material for the description of the riots. An advertisement by Macrone in 1836 announced a novel by "Boz" entitled "Gabriel Vardon." This indicates that Dickens wrote a part of "Barnaby Rudge" before the completion of "Pickwick." Mr. F. G. Kitton made the interesting discovery that the name Gabriel Varden occurs in the London Directory for 1780, the year of the riots.

——— The Patrician's Daughter. A Tragedy in Five Acts. By J. Westland Marston. London, 1841.

Demy 8vo. Original paper cover; in a cloth case.

Inserted in this copy is Dickens's manuscript of the prologue, consisting of fifty lines of verse, filling two quarto pages. The novelist took an active interest in this play, and it was on his recommendation that Macready produced it. In a letter to the actor, Dickens explained that the motive of his prologue was to "get the curtain up with a dash, and begin the play with a sledge-hammer blow." Another autograph copy of this prologue is known. The verses were reprinted in the *Theatrical Journal* and in Vol. I of the "Letters."

——— The Picnic Papers. By Various Hands. Edited by Charles Dickens, Esq. With Illustrations by George Cruikshank, Phiz, &c. London, Colburn, 1841.

3 vols., post 8vo. Half morocco, uncut.
First edition.

These volumes were issued for the benefit of John Macrone, the publisher, who died in poverty. Dickens's contribution is "The Lamplighter's Story."

——— American Notes for General Circulation. By Charles Dickens. London, Chapman & Hall, 1842.

2 vols., crown 8vo. Original cloth, uncut.
First edition. (First issue.)

Ticket for the Ball Given
in Dickens's Honor
During His First Visit to New York

On the half-title is the autograph inscription:

"The Countess of Blessington
from
Eighteenth October, 1842." Charles Dickens.

Each volume contains the book-plate of the Countess of Blessington.

One of the notable passages in the "Notes" dwells with much pathos upon the fate of a thief in an American penitentiary. "What a spectacle!" wrote Dickens, "this poor creature being driven into his grave by the heartless regulations of solitary confinement." This was written in 1841. In 1870 Dickens died. In 1885 the thief who excited his sympathy was still alive. He had survived the term during which Dickens saw him, and had served several subsequent terms.

——— AUTOGRAPH LETTER from Dickens to a publisher.

2 pp., 8vo. Dated May 3, 1847.

"Here is a young lady—Miss Power—Lady Blessington's niece—has 'gone and been' and translated a story by George Sand. . . . She has made appeal to me; and if there is to be a hard-hearted ogre in the business at all, I would rather it should be you than I; so I have told her that I would make proposals to your Mightiness. Answer this straightway, for I have no doubt the fair authoress thinks I am running backwards and forwards in a cab all day to bring the momentous affair to a conclusion. . . ."

——— LADY'S TICKET. To Miss Van Zandt Lane: "The pleasure of your company is requested to a ball to be given in honor of Mr. Charles Dickens, at the Park Theatre. (Signed) C. D. Colden, D. C. Pell, Secretaries. Robert W. Morris, Chairman."

One of the original engraved tickets, with a portrait of Dickens. The ball was given in his honor on the occasion of his first visit to New York.

——— AUTOGRAPH LETTER dictated by Charles Dickens; in the handwriting of Mrs. Dickens.

4 pp., 8vo. With addressed envelope and a copy of the letter made by Charles Dickens, Jr.

The letter is addressed to Andrew Bell regarding his book "Men and Things in America," which was published at about the same time as "American Notes." It shows the fairness of Dickens's views regarding America.

" . . . I think you are rather hard on the Americans, and that your dedication, like Mrs. Trollope's preface, seems to denote a foregone conclusion. . . . My notion is

that, in going to a new world, one must for the time utterly forget and put out of sight the old one and bring none of its customs and observances into the comparison; or, if you do compare, remember how much brutality you may see (if you choose) in the common streets and public places of London. I have often seen a boy, and more than once a woman, quite as roughly used as your negro in the oyster-room, and either you or I, rising from our desk and walking out, could find in the next street (always supposing that we were bent on looking for him) the counterpart of your Yankee swaggerer. . . ."

——— AUTOGRAPH LETTER of Charles Dickens.

2 pp., 4to.

An unusual and interesting letter, written shortly after his return to England from his first American tour, dated September 1, 1842, and written to Jacob Harvey, New York. Dickens begins this letter by saying that it is an answer to one which was received by him just before he embarked for England. Apparently the communication was a remonstrance against the liberal use of intoxicating liquors by Dickens's characters. In answer to this the novelist says:

" . . . I always seek, in drawing characters, for a mixture of Good and Evil, as the Almighty has created human character after that fashion. It is commonly one of the weaknesses of my characters that they drink spirituous liquors—just because that is one of the weaknesses of real men. They do not prosper in their fortunes *because* of this taste (far from it), but in spite of it, through their better natures. I certainly do not advocate Temperance Doctrines, and on this plain ground: my reason and sense of justice are not at all convinced that men who can drink without abuse and excess should be deprived of the enjoyment of drinking in moderation because there are a vast number of men in the world who do not know what moderation is. A great many good qualities and a great many genial feelings are brought out in good men by a cheerful glass. I think Temperance may be as immoderate and irrational in its way as abuse is in *its* way; and what is called Total Abstinence is, in my opinion, a good thing ridden to death—just as Drunkenness is. . . . I learn that the New York newspapers have been forging some passages under my hand. Nothing that American newspapers can do (unless they should chance on something honest or becoming a decent state of society) would surprise me in the least. . . ."

——— A CHRISTMAS CAROL IN PROSE; Being a Ghost Story for Christmas. By Charles Dickens. With Illustrations by John Leech. London, Chapman & Hall, 1843.

Foolscap 8vo. Original brown cloth.
First edition. (First issue.)

On the half-title is the autograph inscription:

"Mr Serjeant Talfourd
from his friend
Charles Dickens.
Seventeenth of December, 1843."

Serjeant Talfourd conducted the suit that Dickens brought in 1844 against piratical publishers and adapters of the "Carol."

——— A CHRISTMAS CAROL IN PROSE; Being a Ghost Story for Christmas. By Charles Dickens. With Illustrations by John Leech. London, Chapman & Hall, 1843.

Foolscap 8vo. Original cloth; in a levant morocco case.

On the half-title is the autograph inscription:

"Douglas Jerrold
from his friend
Charles Dickens.
January, 1844."

Dickens read "The Christmas Carol" at a series of benefits which he organized for Jerrold's family. It was the novelist's success on these occasions which led to his famous public readings. In a letter written in 1857, Dickens relates a remarkable dream which he had about Jerrold on the very night of the latter's death.

——— AUTOGRAPH LETTER, signed with initials.

2 pp., 8vo.

To Thomas Mitton, regarding the first performance of a play founded on one of the novels:

"So far all right. I am *not* going to the Adelphi Theatre to-night. I have n't the heart. Kate goes. I was at the theatre all day Saturday, and made a great many improvements—especially in furnishing Bedford with divers pieces of byplay. . . . Yates will be good. The thing may be better than I expect, but I have no faith in it at all. . . ."

——— THE LIFE AND ADVENTURES OF MARTIN CHUZZLEWIT. By Charles Dickens. With Illustrations by Phiz. London, Chapman & Hall, 1844.

8vo. Original cloth, uncut; in a levant morocco case.
First edition.

Inserted in this copy are eight pages of the proof-sheets, filled with corrections in Dickens's autograph. They are pages 131, 132, 141, 142, and 157 to 160 inclusive. On page 160 Dickens has entirely rewritten a long paragraph, making thirteen lines of closely written manuscript. On the margins of pages 131 and 132 he has rewritten paragraphs of five and six lines. There are interpolations in the novelist's hand on pages 158 and 159, amounting to about one hundred words; besides numerous other corrections.

——— The Life and Adventures of Martin Chuzzlewit. By Charles Dickens. With Illustrations by Phiz. London, 1844.

8vo. In the original parts; in a morocco case. First edition (earliest issue).

With this copy is an autograph letter of Dickens, sending manuscript to his publishers with instructions regarding the printing.

——— Autograph Letter to T. I. Thompson. Dated February, 1844. (Unpublished.)

3 pp., 8vo.

Regarding a theatrical performance and paintings by Stanfield.

" . . . My love to Smif, and all the rest. Kate is all right again, and so, they tell me, is the Baby, but I decline (on principle) to look at the latter object."

——— The Chimes: A Goblin Story of Some Bells that Rang an Old Year Out and a New Year In. By Charles Dickens. With illustrations by Maclise, Doyle, Leech, and Stanfield. London, Chapman & Hall, 1845.

Foolscap 8vo. Original cloth, edges as issued; in a morocco case.

On the half-title is the following inscription:

"This is my part of a bargain made with Mr. Davis on board the *Charlemagne* steamer between Marseilles and Genoa, on the nineteenth of December, 1845.

Charles Dickens.

London, first August, 1845."

Writing this in 1845, Dickens absent-mindedly wrote the current year instead of the preceding one. It was in December, *1844*, that he made the trip on the *Charlemagne* from Marseilles to Genoa.

——— Pictures from Italy. By Charles Dickens. The vignette illustrations on wood by Samuel Palmer. London, Bradbury & Evans, 1846.

Post 8vo. Original cloth, edges as issued; in a morocco case.
First edition.

creature than he is? Do you think that if I spat upon him, I could degrade him to a lower level than his own? Look at him. Look at him, Pinch! [illegible] as he lies there, disgraced, bought, used; a cloth for dirty hands; a mat for dirty feet; a lying, fawning, servile dog; he is the very last and worst among the vermin of the world. And mark me, Pinch. The day will come—he knows it; see it written on his face, the while I speak!—when even you will find him out, and will know him as I do, and as he knows I do. *He* renounce *me!* Cast your eyes on the renouncer, Pinch, and be the wiser for the recollection!"

He pointed at him as he spoke, with most unutterable contempt, and flinging his hat upon his head, walked from the room and from the house. He went so rapidly that he was already clear of the village, when he heard Tom Pinch calling breathlessly after him in the distance.

"Well! what now?" he said, when Tom came up.

"Dear, dear!" cried Tom, "are you going?"

"Going!" he echoed. "Going!"

"I didn't so much mean that, as were you going now at once—in this bad weather—on foot—without your clothes—with no money?" cried Tom.

"Yes," he answered sternly, "I am."

"And where?" cried Tom. "Oh where will you go?"

"I don't know," he said.—"Yes I do. I'll go to America!"

"No, no," cried Tom, in a kind of agony. "Don't go there. Pray don't! Think better of it. Don't be so dreadfully regardless of yourself. Don't go to America!"

"My mind's made up," he said. "Your friend was right. I'll go to America. God bless you, Pinch!"

"Take this!" cried Tom, pressing a book upon him in great agitation. "I must make haste back, and can't say anything I would. Heaven be with you. Look at the leaf I have turned down. Good bye, good bye!"

The simple fellow wrung him by the hand with tears [illegible] down his cheeks; and they parted hurriedly upon their separate ways.

A Proof Page of "Martin Chuzzlewit"

On the half-title is the autograph inscription:

"Mr. Serjeant Talfourd
with the regards of
his affectionate friend
Charles Dickens.
Devonshire Terrace, Nineteenth May, 1846."

Autograph of Katherine Talfourd on the fly-leaf.

——— THE CRICKET ON THE HEARTH. A Fairy Tale of Home. By Charles Dickens. (Illustrated by Maclise, Leech, Doyle, etc.) London, 1846.

Foolscap 8vo. Original cloth, gilt edges as issued.
First edition.

Presentation copy from Dickens to Victor Hugo.
On the half-title is Victor Hugo's signature, and the following inscription in Dickens's autograph:

"Avec les compliments et remerciments de M. Charles Dickens.
48 Rue de Courcelles. 30 Janvier. 1847."

From Paris, early in 1847, Dickens wrote to Lady Blessington, describing his visit to Victor Hugo:

"I was much struck by Hugo, who looks like a genius. He *is*—every inch of him. His wife is a handsome woman with flashing black eyes. Sitting among old armour and old tapestry, and grim old chairs and tables, and old canopies of state from old palaces, and old golden lions going to play at skittles with ponderous old golden balls, he made a most romantic show and looked like a chapter out of one of his own books."

——— THE HAUNTED MAN AND THE GHOST'S BARGAIN; a Fancy for Christmas Time. By Charles Dickens. (Illustrated by Tenniel, Stanfield, and Leech.) London, Bradbury & Evans, 1848.

Foolscap 8vo. Original cloth, edges as issued; in a levant morocco case.
First edition.

On the half-title is the autograph inscription:

"J. T. Gordon
from Charles Dickens.
Fifteenth December, 1848."

From the collection of Colonel Francis Grant, with his book-plate.

——— CHRISTMAS BOOKS. A Christmas Carol, 1843; The Chimes, 1845; The Cricket on the Hearth, 1846; The Battle of Life, 1846; The Haunted Man, 1848. (Illustrated by Maclise, Leech, Doyle, Stanfield, Tenniel, and Landseer.) London, 1843–1848.

Foolscap 8vo. Bound by Tout; polished calf, edges as issued; original covers bound in.

First editions.

Inserted in "The Chimes" is an autograph letter of Dickens referring to the Christmas Stories.

Inserted in "The Cricket on the Hearth," opposite Sir Edwin Landseer's illustration of Peerybingle's dog, is a carefully finished pen-and-ink drawing of a dog, signed by Landseer. Mr. F. G. Kitton says of this illustration: "Though Landseer made but a single design [for Dickens], it is indubitably a masterpiece. The charming little woodcut of 'Boxer,' in 'The Cricket on the Hearth,' defies criticism."

——— AUTOGRAPH LETTER.

1 p., 8vo.

Written on mourning paper; signed "Yours much obliged Charles Dickens."

With this letter is a clipping from the London *Times*, March, 1849, describing a police-court trial in which Charles Dickens and Mark Lemon were the complainants. A part of the proceedings, which are reported in full, is as follows:

"*Mr. Dickens:* When at the station I said I thought I knew the prisoner, and that I had seen him at the House of Correction.

Prisoner: Now, your worship, he must have been in 'quod' there himself, or he could n't have seen me. I know these two gentlemen well; they 're no better than swell mobmen, and get their living by buying stolen goods. [*Laughter.*] That one [*pointing to Mr. Dickens*] keeps a 'fence,' and I recollect him at the prison, where he was put in for six months, while I was only there for two."

——— DOMBEY AND SON. By Charles Dickens. With Illustrations by H. K. Browne. London, Bradbury & Evans, 1848.

Bound by Hayday. Morocco extra.

First edition.

The novel was dedicated to the Marchioness of Normanby, and this is the dedication copy, bound for presentation. On the half-title is the autograph inscription:

"Lady Normanby

from Charles Dickens.

1 Devonshire Terrace, York Gate, Regent's Park.

Sixth September, 1848."

Lord Normanby was Lord Lieutenant of Ireland, Home Secretary under Lord Melbourne, Ambassador at Paris, and Minister to Italy. Among the Thackeray items in the present collection is the "Vanity Fair" given by Thackeray to Lady Normanby.

——— DOMBEY AND SON. By Charles Dickens. With Illustrations by H. K. Browne. London, 1848.

The original parts, in a morocco case.
First issue.

Two letters of Dickens referring to "Dombey" are inserted.

——— AUTOGRAPH LETTER from Dickens to Edw. Chapman. Dated March 28, 1849.

4 pp., 8vo.

Strongly recommending the publication of a manuscript by "a man well known in literature."

——— THE BATTLE OF LONDON LIFE; or "Boz" and his Secretary. By Morna. With 6 illustrations by G. A. Sala. London, 1849.

Post 8vo. Half levant morocco, uncut; original covers preserved.

A letter from G. A. Sala states that the author of this satire was Captain Thomas O'Keefe.

——— PROOF, PRIVATE AND CONFIDENTIAL. London, Bradbury & Evans, 1849.

4 pp., 4to, as issued.

The only known copy of a leaflet compiled by Dickens and printed for him, revealing an incident to which his biographers make no reference. The contents include the documentary evidence collected by Dickens in his investigation of the antecedents of Thomas Powell, extracts from the press and copies of letters from persons victimized by Powell, a letter from Dr. Southwood Smith stating that he believed Powell to be insane, etc.

With the leaflet is an autograph letter from Dickens to the editor of the *Sun*, showing the incentive for this extraordinary publication.

"Private and Confidential.

DEVONSHIRE TERRACE, Friday, Fourteenth December, 1849.

SIR: I depart from the usual course in addressing you thus, and in forwarding to you a proof I have had privately printed for this purpose only, under special circumstances.

Being advised from America that 'Mr. Thomas Powell, a literary gentleman from England,' was about to enter on a career of scurrility and libel there, which he had already begun by publishing a 'Life' of myself in all respects utterly false; and knowing Mr. Powell's history and the certainty of his proceeding in this course to any extent unless summarily stopped, I deemed it necessary to expose him. I therefore wrote to a friend in New York that the Mr. Powell in question was 'a forger and a thief,' and had been confined as a lunatic besides—and requested him to publish that piece of intelligence.

It appeared, I learn from my friend, in a great many American newspapers, being copied from one into another; and the mail, which arrived yesterday, informs me that there is now much virtuous discussion and threatening actions for libel, among them, on the subject. *With no view whatever to the publication of the facts in this country* (which, indeed, I wish to avoid, if possible), but simply that, in case any of these numerous references to the matter should meet your eye, you should be possessed of the facts, I take the liberty, as between two gentlemen, to forward them to you, as I have collected them within a few hours. I am, Sir,

Your faithful servant,

CHARLES DICKENS.

The Editor of the *Sun.*"

With envelope addressed and franked, and with Dickens's seal.

A comparison of dates shows that, on learning of Powell's threatened suit for libel, Dickens, in two days' time, made his inquiries, collected his materials, printed the leaflet and sent it to the newspapers.

Additional interest is given to this incident by the statement by Mr. F. G. Kitton that the novelist drew from Powell some of the characteristics of Micawber. Powell zealously cultivated the acquaintance of well-known writers. In the present collection there is a volume of Shelley's poems with an inscription by Leigh Hunt: "The name of Thomas Powell is one that Shelley himself would gladly have written on the title-page of Shelley's works." He published a volume of verse, the proof-sheets of which, corrected by Robert Browning, were recently in the hands of an American bookseller. He also wrote "The Living Authors of England" (New York, 1849). Browning afterward regretted his acquaintance with Powell; for after burning all his early correspondence, the poet wrote to a friend: "None of your Powells inspecting my bowels." Powell was also acquainted with Tennyson and Wordsworth. After having been prosecuted in England for forgery, he was incarcerated in an asylum at Hoxton, probably the one which sheltered Charles Lamb for a few weeks. He was released, continued his practices in America, and died a suicide.

Mr. John C. Eckel quotes the foregoing paragraph (from manuscript) in his Dickens Bibliography. Mr. Eckel thinks that, as this is the only copy of the leaflet known to exist, it may be the only one printed. It seems more probable that Dickens sent copies to other newspapers as well as to the *Sun.*

——— THE PERSONAL HISTORY OF DAVID COPPERFIELD. By Charles Dickens. With illustrations by H. K. Browne. London, Bradbury & Evans, 1850.

8vo. Half morocco, in a morocco case.
First edition.

On the page following the title is the autograph inscription:

"The Reverend W. G. Cookesley
from
First January, 1851." Charles Dickens.

Dr. Cookesley was Master at Eton, where Charles Dickens, Jr., was a pupil. Pasted in the volume is Dickens's autograph letter sent with it:

"Devonshire Terrace, Monday evening,
First January, 1851.

My dear Cookesley: I owe you many thanks for your kind and generous interest in Charley, and I devoutly hope he may become, by God's blessing, an honor to you and to me.

Accept this book with my cordial regard, for its author's sake.

Ever faithfully yours,

The Reverend W. G. Cookesley." Charles Dickens.

The book contains Dr. Cookesley's book-plate and library ticket.

——— Autograph Letter from Dickens to E. Chapman.

2 pp., 8vo.

Written on mourning paper; dated February 12, 1849.

" . . . The boys at Charley's school have established a library among themselves. Will you have the goodness to send all the cheap editions of my books yet published, in boards, and 'Barnaby' in numbers? . . ."

——— The Personal History of David Copperfield. By Charles Dickens. With illustrations by H. K. Browne. London, Bradbury & Evans, 1850.

8vo. The original parts, in a morocco case.
First edition.

Inserted is an autograph letter of Dickens referring to "David Copperfield."

"Broadstairs, Kent, 10th July, 1851.

My dear Evans: I want a neat 'Copperfield,' such as Mr. Joyce sent me the other day, to be forwarded for me to the *Household Words* office on receipt of this. I purpose being there to-morrow morning.

Do you think you can get me, from your brother, the Christian name and address of his and my friend Mr. Laurence of Birmingham? I cannot, for the life of me, remember either, and I must write to him.

Faithfully yours always, C. D.

F. M. Evans, Esquire."

This letter is written on black-bordered paper, Dickens being at the time in mourning for his sister.

——— AUTOGRAPH LETTER, signed with initials.

1 p., 8vo.

Dated May 9, 1851. Refers to a copy of "David Copperfield."

——— AUTOGRAPH LETTER to T. I. Thompson. Written from Broadstairs, Kent, August, 1851. (Unpublished.)

3½ pp.

A description of an Italian villa in which Dickens had lived and which Mr. Thompson intended to rent. T. I. Thompson was the father of Elizabeth Thompson (Lady Butler), the famous painter of battle scenes.

——— CHRISTMAS NUMBERS of HOUSEHOLD WORDS and ALL THE YEAR ROUND. The Holly Tree Inn, Wreck of the Golden Mary, Tom Tiddler's Ground, Mrs. Lirriper's Lodgings, Dr. Marigold's Prescriptions, Mugby Junction, No Thoroughfare, &c. Complete. London, 1850–1867.

Large 8vo. Bound by Tout; polished calf, uncut; with the original covers bound in.

First editions.

Inserted is an autograph letter from Dickens to Edward Chapman, written on *Household Words* letter-paper, one page 8vo, regarding cheap editions of his works.

——— THE ANNUAL AND SEMI-ANNUAL REPORTS AND FINANCIAL STATEMENTS of the magazine HOUSEHOLD WORDS, from 1851 to 1859, complete.

There are twenty of these statements, each consisting of one, two, or three pages, quarto. All are in the handwriting of W. H. Wills, Dickens's subeditor. All but three are signed by Dickens as chairman. The three not signed by Dickens have the signature of John Forster as his representative. The reports show the profits of the publication from its beginning to its final merging in *All the Year Round,* and the documents contain much interesting information regarding Dickens's work during the years 1851 to 1859.

——— BLEAK HOUSE. By Charles Dickens. With Illustrations by H. K. Browne. London, Bradbury & Evans, 1853.

8vo. Bound by Riviere & Son; levant morocco.

First edition.

On the title-page is the autograph inscription:

"Mamey and Katie
From their affectionate father
December, 1853." Charles Dickens.

——— BLEAK HOUSE. By Charles Dickens. With Illustrations by H. K. Browne. London, 1853.

8vo. Original cloth, uncut; in a morocco case.
First edition (in book form).

On the title-page is the autograph inscription:

"Peter Rackham Esquire,
from
June, 1854." Charles Dickens.

A copy of "The Virginians" in the present collection was presented by Thackeray to Peter Rackham, with an inscription in verse. Sir Francis Burnand gives a clue to the identity of the favored Rackham. In his "Records and Reminiscences," after describing the dinners of the *Punch* staff, he says: "There was yet another who had been admitted to these dinners, a gentleman named Peter Rackham. I heard about him, but before my time he had ceased to dine at 'the table.' He may have, by then, ceased to dine at any table. In reply to my inquiries as to 'who *was* Peter Rackham?' I have been invariably countered with a shake of the head and the meditative observation: 'Ah! Old Peter Rackham! Ah, yes! He was a friend of the firm's' (the publishers of *Punch*). So, long ago now, I renounced all attempts at elucidating the truth, and now content myself with considering the subject as a kind of sensational heading to a story, 'The Mystery of Peter Rackham.'"

——— BLEAK HOUSE. By Charles Dickens. With Illustrations by H. K. Browne. London, 1853.

8vo. In the original parts.
First edition.

Inserted are two autograph letters from Dickens to Bradbury & Evans, signed with initials; both referring to "Bleak House."

One of the letters is dated from Boulogne, sending manuscript of "Bleak House," part of which was written at Boulogne. The other letter was written from Tavistock House:

"I find that Mr. Stone, next door but one here, did not receive his 'Bleak House' this month; and that a similar omission has once before occurred in his case. You remember that some time ago I had to call your attention to the same complaint made by Mr. Carlyle. I think this matter requires looking into, as a porter, judiciously ringing the changes on his delivery list and pocketing twenty numbers or so a month, may perhaps be making himself comfortable at our expense and casting an appearance of carelessness on our business, too."

——— A CHILD'S HISTORY OF ENGLAND. By Charles Dickens. With frontispieces by F. W. Topham. London, Bradbury & Evans, 1852–54.

3 vols., small 8vo. Original cloth, uncut.

On the title-page of Volume I is the autograph inscription:

"George Watson
from his affectionate friend
Charles Dickens.
Christmas, 1852."

George Watson was a son of the Honorable Richard Watson, to whom (with Mrs. Watson) "David Copperfield" was dedicated. In 1848 the novelist was the guest of the Watsons at Rockingham Castle. On hearing of Watson's death, Dickens wrote to Forster: "I was so fond of him. I believe he was as thoroughly good and true a man as ever lived; and I am sure I can have felt no greater affection for him than he felt for me. The blank and loss are like a dream."

——— HARD TIMES, For These Times. By Charles Dickens. London, Bradbury & Evans, 1854.

Post 8vo. Half levant morocco; edges as issued.
First edition.

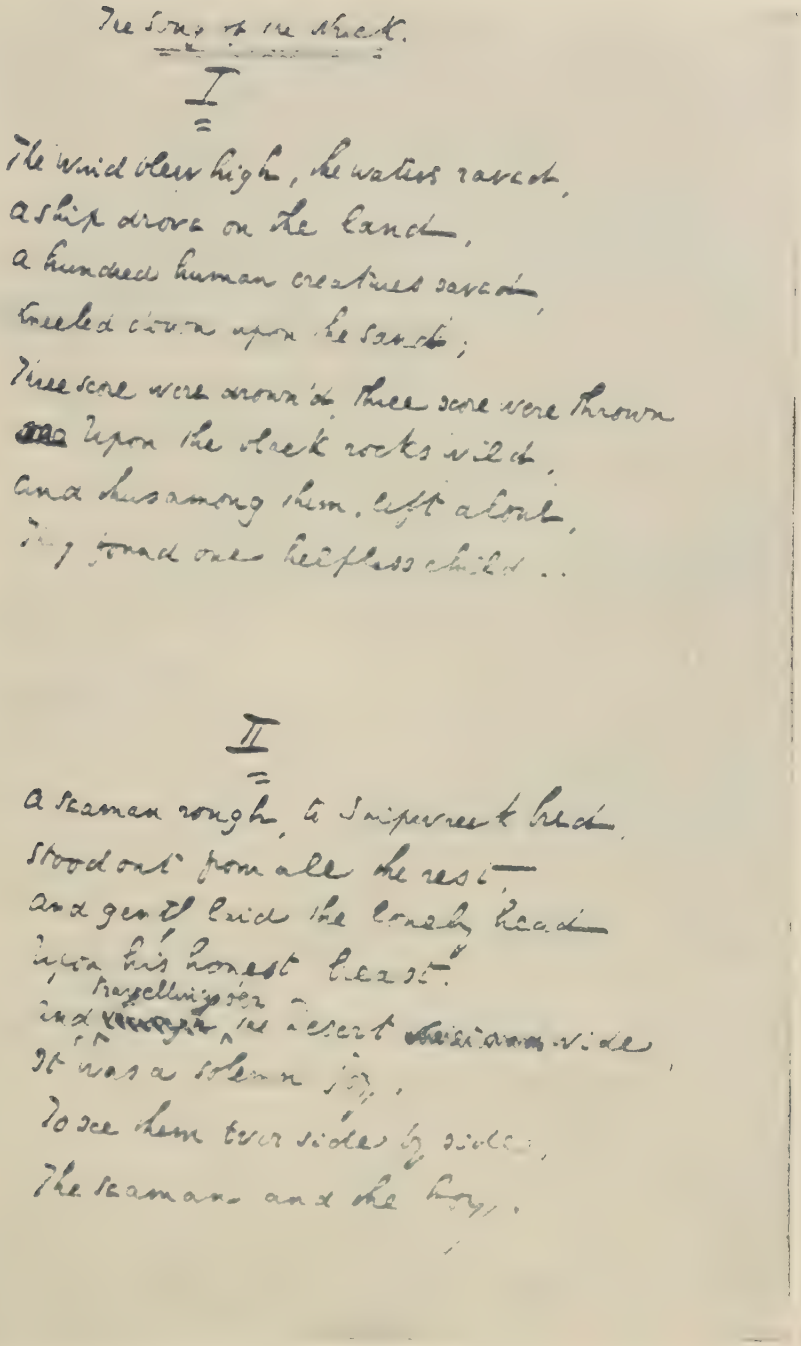
Inserted is an autograph letter from Dickens to Bradbury & Evans, referring to the book.

" . . . Throughout 'Hard Times' will you arrange, when you get the corrected revises back from me (I now send those of the two first parts), to have then pulled, for my reference copy at work, a proof folded in any easy form for reference, that may not give much trouble to your people? I want to avoid the botheration, both of the long slips, and of having to cut my working copy out of the nos. week after week. . . ."

——— THE SONG OF THE WRECK. The Original Manuscript in Dickens's autograph.

Five stanzas of eight lines each; in an envelope on which Wilkie Collins has written: "The Prologue to my play 'The Lighthouse,' and a song introduced; both written by Charles Dickens, and copied by his own hand. W. C."

The play was written by Collins in 1855, Dickens assisting with suggestions. It is a melodrama containing a character which Sir Henry Irving might have found as well suited to him as Mathias in "The Bells." Dickens created this part, achieving in it one of his greatest successes as an actor.


The Song of the Wreck.

I

The wind blew high, the waters raved,
a ship drove on the land,
a hundred human creatures saved,
kneeled down upon the sand;
Three score were drown'd, three score were thrown
upon the black rocks wild,
and lo among them, left alone,
they found one helpless child.

II

a seaman rough, a Sailor's knife,
stood out from all the rest —
and gently laid the lonely head
upon his honest breast.
and travelling over
and through the desert wide
it was a solemn sight,
to see them ever side by side,
the seaman and the boy.

Original Manuscript of Dickens's Poem
"The Song of the Wreck"

——— AUTOGRAPH LETTER from Dickens to F. M. Evans, his publisher.

2 pp., 8vo.

On business matters connected with his writings. Written from Paris, February 12, 1856.

——— LITTLE DORRIT. By Charles Dickens. With Illustrations by H. K. Browne. London, Bradbury & Evans, 1857.

8vo. Half morocco.
First edition.

On the title-page is the autograph inscription:

"W. H. Wills
from his attached friend
September, 1857." Charles Dickens.

——— LITTLE DORRIT. By Charles Dickens. With Illustrations by H. K. Browne. London, Bradbury & Evans, 1857.

8vo. Half morocco.
First edition.

With Dickens's signature on the title-page and the date "Sixth October, 1858."
This is probably a copy that belonged to Dickens. The signature has been slightly cut into by the binder. It must have been written when the book was in its original cloth binding. If the book were one in which the author had written his name to oblige an admirer, it is likely that the owner would have had the autograph protected when the book was rebound.

——— LITTLE DORRIT. By Charles Dickens. With Illustrations by H. K. Browne. London, 1857.

8vo. The original parts, first issue; in a levant morocco case.

Inserted is an autograph letter from Dickens to Edward Chapman, written from Tavistock House, May 8, 1857, regarding publishers' accounts for the year 1857.

——— THE STORY OF LITTLE DOMBEY. By Charles Dickens. London, Bradbury & Evans, 1858.

Foolscap 8vo. Bound by Zaehnsdorf; levant morocco, uncut; pictorial covers bound in.
First edition.

——— CHARLES DICKENS: a Critical Biography. With portrait and facsimile. London, 1858.

Foolscap 8vo. Half morocco, by Riviere, uncut; original paper covers bound in.

This biographical sketch was published at the time of Dickens's separation from his wife. Mr. Kitton states that "the most personal passages in the work were supplied by Dickens himself." At this time the novelist was possessed by the idea of advertising his domestic disagreements. He published a long statement in *Household Words,* and separated from his publishers, Bradbury & Evans, because they would not print the same in *Punch.*

In his "Retrospections of an Active Life," John Bigelow identifies Ellen Lawless Ternan, to whom Dickens left a legacy, as an actress of whom Mrs. Dickens had no exalted opinion.

——— TWO MEMORANDA in Dickens's autograph, giving instructions for the removal from Tavistock House to Gadshill, and for the furnishing of a bedroom for himself in the offices of *Household Words.*

1st. "Mr. Lillie's Memorandum." 3 pp., 8vo. This gives minute directions for the removal of his books and the arrangement of bookcases, mentioning the famous doors in which sham books were set, the titles of which Dickens invented. Mr. Lillie is assured that Miss Hogarth (not Mrs. Dickens) will give any further explanations.

2d. "John's Memorandum" is apparently for the use of the janitor or handy man in the *Household Words* office:

"The arrangements for Mrs. Alfred and her children, with whom my mother will live, render it necessary to empty Tavistock House with all possible despatch, in order that I may see what furniture I have for them."

Instructions follow regarding the alterations required by his arranging for a bedroom in the offices. "All this must be done at once. . . . I don't want the thing expensively done in any respect. I only want it clean and wholesome and cheerful."

——— AUTOGRAPH LETTER. On Gadshill paper. Dated July 7, 1858.

4 pp., 8vo.

An interesting letter to W. H. Russell, the war correspondent. The first three of the four closely written pages are devoted to news and personal matters. Dickens then discusses the imbroglio of "Mr. Thackeray, Mr. Yates, and the Garrick Club."

" . . . The Garrick is in convulsions. The attack is consequent on Thackeray's having complained to the committee (with an amazing want of discretion, as I think) of an article about him by Edmund Yates in a thing called *Town Talk.* The article is

in bad taste, no doubt, and would have been infinitely better left alone. But I conceive that the committee has nothing earthly, celestial, or infernal to do with it. Committee thinks otherwise and calls on E. Y. to apologize or else retire. E. Y. can't apologize (Thackeray having written him a letter which really renders it impossible) and won't retire. Committee therefore calls General Meeting—yet pending. Thackeray thereupon, by way of shewing what an ill thing it is for writers to attack one another in print, denounces E. Y. (in 'Virginians') as 'Young Grub Street.' Frightful mess, muddle, complication, and botheration ensue, which witch's broth is now in full boil. Why, you are better with a turban round your head over there, than here with all this nonsense going on. . . ."

Written to Russell when he was in India during the Sepoy Mutiny. The quarrel regarding Yates served to disclose the real jealousy of Thackeray and Dickens. A letter is in existence in which Thackeray says: "It is not Yates I am after, but the man behind him." The animus was not all on Thackeray's side. Sir Francis Burnand says of this affair that "Yates was wrong to begin with; Thackeray was wrong to go on with; and Dickens acted rather more hastily than he would have done, had it been against anyone except Thackeray."

——— CHRISTMAS NUMBERS OF ALL THE YEAR ROUND. Complete. London, 1859–1867.

Original cloth, edges as issued.
First edition (in book form).

On the title-page is the autograph inscription:

"Charles Kent,
an old year's remembrance from his affectionate friend
Charles Dickens.
December, 1868."

Charles Kent was the author of "Dickens as a Reader." One of the last letters Dickens wrote, a few hours before his fatal seizure, was addressed to Kent, who presented it to the British Museum.

——— THE SEMI-ANNUAL STATEMENTS AND REPORTS of Dickens's magazine, ALL THE YEAR ROUND, from its beginning in December, 1859, to its conclusion in 1867. Complete.

There are sixteen of these statements, each on a quarto page, written by W. H. Wills or Charles Dickens, Jr., and all signed by Charles Dickens.

——— A TALE OF TWO CITIES. By Charles Dickens. With Illustrations by H. K. Browne. London, Chapman & Hall, 1859.

8vo. Levant morocco, uncut.
First edition.

On the title-page is the autograph inscription:

"Charles Dickens
To Thomas Mitton.
The New Year, 1860."

Mr. Percy Fitzgerald, in his "Life of Dickens," says: "There was one schoolfellow of Dickens who was an exception to the rest, because the connection was continued as he grew up. This was one Thomas Mitton. They were law clerks together during Dickens's struggling days, and when the tide of success came, Mitton, then a solicitor, was employed by him in his various difficulties. A large number of letters that passed between them have been preserved. These throw a good deal of light on the struggles which attended 'Boz's' first gleams of prosperity. It is said that Forster had some quarrel with Mitton, and that this was the reason of the slight mention of him in the 'Life.'"

It was to Thomas Mitton that Dickens presented the original manuscript of "A Christmas Carol."

——— A Tale of Two Cities. By Charles Dickens. With Illustrations by H. K. Browne. London, 1859.

First edition. (First issue.)
The original parts, in a morocco case.

Inserted is an autograph letter from Dickens to Benjamin Webster, recommending a play for production.

——— A Curious Dance Round a Curious Tree. By Charles Dickens. London (n. d. [1860]).

8vo. Original paper covers.

With the stamped wrapper and lithographed card of address (for contributions): "H. F. Shaw, Treasurer, St. Luke's Hospital for Lunatics."

Originally written for *Household Words* in 1852, this sketch was published as an appeal for aid for the hospital. It has been stated that Dickens had "very little to do with this pamphlet"; but the manuscript, more than half of which is in his autograph, is owned by an American collector.

——— Old Leaves: Gathered from *Household Words*. By W. Henry Wills. London, Chapman & Hall, 1860.

Crown 8vo. Bound by Riviere; half morocco, uncut.
First edition.

Wilkie Collins Charles Collins Miss Dickens Mrs. C. Collins Miss Hogarth Charles Dickens, Jr.
Charles Fechter Charles Dickens

Gadshill House, 1861

Dickens contributed some of the papers. Wills's dedication is "To the Other Hand, whose masterly touches gave to the Old Leaves their brightest tints."

Inserted is an autograph letter from Dickens to Bradbury & Evans, dated December 18, 1856:

" . . . In asking you again kindly to undertake the commission of sending Wills a big turkey and ham, I am reminded that I don't think you charged the last in our cash account. Will you remember to clear the said ham and turkey score in the account of this Christmas?"

——— AUTOGRAPH LETTER from Dickens to Frederick Chapman. Dated September 21, 1860.

2 pp., 8vo. On Gadshill paper.

Regarding accounts, new editions of his works, etc. Mentions Mr. Arthur Smith, who "seems to have disappeared from the surface of the earth."

——— GREAT EXPECTATIONS. By Charles Dickens. London, Chapman & Hall, 1861.

3 vols., 8vo. Original cloth, uncut.
First edition. (First issue.)

With two letters of Dickens inserted.

——— GREAT EXPECTATIONS. By Charles Dickens. London, 1861.

3 vols., 8vo. Bound by F. Bedford; levant morocco, uncut; in a morocco case.

On the title-page of Volume I is the autograph inscription:

"Charles Dickens
to
Samuel Cartwright.
Fourth October, 1861."

Inserted is an autograph letter from Dickens to the recipient of the book.

One of the longest letters Dickens wrote from America was to Cartwright, who is described by the editors of the Dickens correspondence as "of surgical and artistic reputation, and greatly esteemed by Dickens, both in his professional capacity and as a friend."

——— THE UNCOMMERCIAL TRAVELLER. By Charles Dickens. London, Chapman & Hall, 1861.

Crown 8vo. Levant morocco, uncut.
First edition.

On the title-page is the autograph inscription:

"Dr. Elliotson
from
Charles Dickens.
Christmas, 1860."

Dr. Elliotson attended both Dickens and Thackeray in severe illnesses, and to him Thackeray dedicated "Pendennis," saying that but for the physician's skill the book would never have been written. Elliotson was the original of the doctor in "Little Dorrit," and his daughter was the prototype of Esther Summerson in "Bleak House."

——— PHOTOGRAPH taken on the lawn of Gadshill House, 1861 or 1862.

Size, 10 × 13 inches.

A group including Dickens, Wilkie Collins, Charles Fechter, Mrs. Dickens, Miss Georgina Hogarth, Dickens's sons and daughters, and the dog "Mrs. Bouncer."

With two letters of Miss Hogarth and one of Edmund Yates regarding the photograph.

——— OUR MUTUAL FRIEND. By Charles Dickens. With Illustrations by Marcus Stone. London, Chapman & Hall, 1865.

2 vols., 8vo. Levant morocco, uncut.
First edition.

On the dedication page is the autograph inscription:

"Charles Dickens
to
Thomas Mitton.
Wednesday, Fifteenth November, 1865."

A number of Dickens's letters to Mitton were published in the London *Times* in October, 1883. In one of these letters Dickens writes that his father has been arrested at the suit of a dealer in wines. In another letter Dickens asks for the loan of four shillings for two days. A volume in Mr. Augustin Daly's collection contained eighty-six letters from Dickens to Mitton, the dates ranging from 1833 to 1861.

——— OUR MUTUAL FRIEND. By Charles Dickens. With Illustrations by Marcus Stone. London, 1865.

8vo. In the original monthly parts, in a morocco case.
First edition.

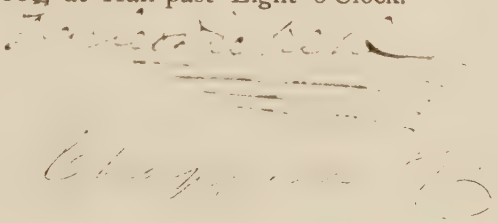
With an autograph letter inserted.

PRIVATE TRIAL OF THE MURDER IN OLIVER TWIST.

Admit Mr Kent to

St. James's Hall (Piccadilly Entrance), on Saturday Evening,

14th November, 1868, at Half-past Eight o'Clock.



——— HUNTED DOWN: a Story. By Charles Dickens. (Vignette.) London, 1870.

Foolscap 8vo. Half morocco; original covers and advertisements bound in.
First English edition.

——— (ADA ISAACS MENKEN.) INFELICIA. (Portrait and Vignettes.) London, Paris, New York, 1868.

12mo. Original cloth.
First edition.

These poems are dedicated to Dickens, and the book contains a facsimile of a letter from the novelist, accepting the dedication. Ada Isaacs Menken was an actress who created a sensation in the rôle of Mazeppa. She was the wife of John C. Heenan, the pugilist.

——— ADMISSION CARD to the "Private Trial of the Murder in Oliver Twist."

With Dickens's autograph: "Admit Mr. Kent to St. James's Hall (Piccadilly Entrance) on Saturday evening, 14th November, 1868, at half-past eight o'clock." With envelope addressed to Charles Kent.

This admission card is believed to be the only one in existence. Very few were issued, as only personal friends were invited. When he had arranged for his farewell readings, Dickens thought it necessary to introduce a novelty in order to keep up the receipts. Fixing upon the murder of Nancy Sikes as his subject, he mentioned his intention to Forster, who discouraged the idea, thinking that in the novelist's precarious state of health the exertion would be too great. It was therefore decided to try the new reading before a few invited auditors. Dickens read the scene with such realism that it had a thrilling effect on his hearers, causing—as Dickens wrote to his daughter—"a contagion of fainting" among the women present. Forster speaks of the tremendous nervous strain upon the reader, and it cannot be doubted that this feature of his recitals shortened the novelist's life.

——— THE MYSTERY OF EDWIN DROOD. By Charles Dickens. With Twelve Illustrations by S. L. Fildes, and a Portrait. London, Chapman & Hall, 1870.

8vo. In the original monthly parts, in a morocco case.
First edition.

Inserted are three autograph letters of Dickens, all referring to "Edwin Drood." The first is to Frederick Chapman, regarding proofs, and begins: "Right at last." The second is also to Chapman, concerning the engravings. The third letter tells of the

novelist's first meeting with Fildes, who illustrated "Drood," and the arrangements made for collaboration.

Dickens cared so little for his novels in their original form that he had none of the monthly parts in his own library. On September 14, 1869, he wrote to his publishers: "Charles Collins wishes to try his hand at illustrating my new book. Please send down to him, at Gad's Hill, any of our old green covers you may have by you."

——— AUTOGRAPH LETTER. Written in the third person. Dated "Friday, Third June, 1870," six days before Dickens's death.

1 p., 8vo.

"Mr. Charles Dickens sends his compliments to Messrs. Pulvermacher & Co., and begs to say that he wishes to try a voltaic band across his right foot, as a remedy against what he supposes to be neuralgia there (originating in over-walking in deep snow), to which he is occasionally liable.

Mr. Dickens writes on the recommendation of Mrs. Bancroft, who assures him that she has derived great relief from a similar complaint from the use of one of these bands. If Messrs. Pulvermacher & Co. will be so good as to send him one, he will remit them a check for its cost by return of post, and will give it the fairest trial."

——— AUTOGRAPH LETTER. Dated "Wednesday, Eighth June, 1870," the day before Dickens's death.

Inclosed in a morocco case lettered: "The Last Letter Written by Charles Dickens."

"Mr. Dickens begs to enclose Messrs. Pulvermacher & Co. a P. O. order for the band safely received. It has been obtained by mistake for a shilling or two more than the right amount. They can, if they please, return the balance in postage stamps."

It has been generally taken for granted that the note to Charles Kent, dated June 8, 1870, which was presented to the British Museum, is the last letter written by Dickens. The present letter bears the same date, and the two were written within a few minutes of each other. It is impossible to say which was written last. The accounts by Forster and Miss Hogarth agree that the novelist passed the day of the eighth of June in the chalet, writing "Edwin Drood." Forster says: "He was late in leaving the chalet; but before dinner, which was ordered for six o'clock, he wrote some letters." Just after going in to dinner, Dickens became alarmingly ill. When members of his family suggested that he lie down, he said, "On the ground"; and these were his last words. This was a little over ten minutes past six o'clock. For twenty-four hours he lay unconscious; then the end came. It seems almost certain that both the present letter and the one to Mr. Kent were written within half an hour of the moment when Dickens uttered his last words.

——— PORTRAIT OF CHARLES DICKENS by W. P. Frith, R.A.

The original study, in oils, for the finished picture which was exhibited at the Royal Academy in 1859. Signed by Frith.

Gad's Hill Place,
Higham by Rochester, Kent.

Wednesday Eighth June 1870

Mr Charles Dickens begs to enclose
Messrs Pulvermacher and Co's a
P. O. order for the hand label
received. It has been obtained
by mistake for a shilling or two
more than the right amount. They
can, if they please, return the
balance in Postage Stamps.

The Last Letter Written
by Dickens

On the back is written: "Frith's study for the portrait of Dickens, given to me by Frith; brought by him to-day, 28th Sept., 1859. I made him a present of a picture of an interior, by Topham. R. Thomas, Serjeant-at-law." Although somewhat roughly painted, this study is considered by many to be a better likeness of Dickens than the finished portrait. It presents in a striking manner the careworn look of which Forster speaks. The contrast between this and the Maclise portrait of 1838 is most suggestive. In the earlier portrait the face, as Leigh Hunt said, "has the life and soul of fifty human beings." The face in the Frith portrait is that of a man worn out by overwork.

——— THE BRASS CANDLESTICK which stood on Dickens's desk for many years and was used by him for much of his writing by night.

With a framed engraving, 12 by 20 inches, of Fildes's picture, "The Empty Chair. Gadshill. Ninth of June, 1870." In this engraving the candlestick is shown. With the following authentication in Miss Hogarth's autograph:

"This is to certify that this shaded candlestick was originally bought for the writing-table in Mr. Dickens's library at Tavistock House, sometime about 1851, and was afterwards taken to Gadshill, in 1857, where it remained until 1870. Georgina Hogarth."

——— NO NAME. By Wilkie Collins. London, 1862.

3 vols., crown 8vo. Original cloth, uncut.
First edition.

On the half-title of Volume I is Collins's autograph inscription:

"To Charles Dickens from Wilkie Collins.
December, 1862."

Dickens's admiration for the ingenious plots of Collins was largely responsible for his own change of style to the novel of mystery as exemplified in "Edwin Drood." Of "No Name" Dickens wrote: "I have gone through the second volume at a sitting, and I find it wonderfully fine."

——— THE CURSE OF KEHAMA. By Robert Southey. London, 1818.

2 vols., foolscap 8vo. Half calf.

Dickens's copy, with his book-plate and library label in each volume.

——— MEMOIR OF "PHIZ" (Hablot K. Browne). By Fred. G. Kitton. London, 1882.

8vo. Bound by Riviere & Son; levant morocco.

Extra-illustrated copy.
On a fly-leaf is written:

"The materials for this Memoir of 'Phiz' were collected and tinted by me. F. W. Pailthorpe."

Among the extra illustrations are four pencil drawings by "Phiz," for the engravings in Lever's novels. The book contains one hundred and twenty etchings and engravings by "Phiz" and George Cruikshank, including the portrait illustrations to Dickens, colored by Pailthorpe.

——— THE YOUTH AND MIDDLE AGE OF CHARLES DICKENS. By James Payn. London, 1883.

Royal 8vo. Levant morocco, uncut; paper covers preserved.

Edition limited to fifty copies. This was Mr. Augustin Daly's copy and contains his book-plate.

Inserted is an original programme of the amateur performance of "Every Man in His Humour," at the St. James's Theatre, in 1845. Dickens played Captain Bobadil with great success. Other rôles were acted by Douglas Jerrold, Mark Lemon, John Forster, John Leech, George Cattermole, and other associates of Dickens. The comedy was followed by the farce "A Good Night's Rest," played by Dickens and Mark Lemon.

——— CHARLES DICKENS AND MARIA BEADNELL. Private Correspondence. Edited by George Pierce Baker. Etchings, Facsimiles, and Other Illustrations. Boston, Bibliophile Society, 1908.

8vo. Boards as issued.

——— THE DICKENS-KOLLE LETTERS. Edited by Harry B. Smith. Etchings, Facsimiles, and Other Illustrations. Boston, Bibliophile Society, 1910.

8vo. Boards as issued.

Presentation copy to the editor.

"This special copy on parchment is printed for Mr. Harry B. Smith, and presented to him with the compliments of the Bibliophile Society."

DOBSON, AUSTIN. THE AUTHENTIC HISTORY OF CAPTAIN CASTAGNETTE, Nephew of the Man with the Wooden Head. From the French of Manuel. (By Austin Dobson.)

Candlestick used by
Dickens at Tavistock House
and at Gadshill

With 43 engravings by Gustave Doré, including colored frontispiece. London (n. d. [1866]).

4to. Original cloth, gilt edges, as issued.
First edition. (Dobson's first book.)

Inserted are autograph letters of Austin Dobson and Gustave Doré.

ELIOT, GEORGE. (MARY ANN EVANS.) ROMOLA. The pages from the *Cornhill Magazine* containing the first issue. With original impressions of the 22 plates by Sir Frederick Leighton. London, 1862–63.

8vo. Half morocco; edges as issued.

With autograph letters of George Eliot and Sir Frederick Leighton.
In a letter to Mr. Wingfield the novelist said: "Alas! I have no copy of 'Romola' with all the illustrations! It was not published with more than four or five illustrations after its conclusion in the *Cornhill*."

——— DANIEL DERONDA. By George Eliot. London, 1876.

8 vols., post 8vo. Original cloth, uncut.
First edition.

Autograph letters inserted.

FITZGERALD, EDWARD. EUPHRANOR: a Dialogue on Youth. London, Wm. Pickering, 1851.

Small 8vo. Original cloth, uncut.
First edition.

Autographs of Fitzgerald, Clarence Cook, and James Mattheson on the fly-leaf. This, Fitzgerald's first book, became scarce as early as 1868, when the author wrote to his friend, Professor Cowell, that he did not know where he could obtain a copy.

——— POLONIUS: a Collection of Wise Saws and Modern Instances. (Quotation.) London, Wm. Pickering, 1852.

Small 8vo. Original cloth, uncut.
First edition.

——— RUBÁIYÁT OF OMAR KHAYYAM, the Astronomer Poet of Persia. Translated into English Verse. London, B. Quaritch, 1859.

Small 4to. Original paper covers, uncut; in a levant morocco case by Zaehnsdorf.

First edition.

With a correction on page 4 in Fitzgerald's hand.

Two hundred and fifty copies of this edition were printed, of which Fitzgerald presented about two hundred copies to Quaritch, who eventually put them in the "penny box" in front of his shop. Here the book was discovered by Swinburne and Rossetti, who bought a few copies. In the "Memorials of Edward Burne-Jones," Swinburne is quoted as saying: "Next day, when we returned for more, the price was raised to the iniquitous and exorbitant sum of twopence. You should have heard, but you can imagine, the eloquent and impressive severity of Gabriel's humorous expostulations on behalf of a defrauded, if limited, public. But we were extravagant enough to invest in a few more copies, even at that scandalous price."

Thomas Carlyle's comment was characteristic: "I think my old friend Fitzgerald might have spent his time to much better advantage than in busying himself with the verses of that old Mahometan blackguard."

——— RUBÁIYÁT OF OMAR KHAYYAM, the Astronomer Poet of Persia. Rendered into English Verse. London, B. Quaritch, 1872.

Small 4to. Half roan; original binding.

Third edition.

Colonel Prideaux, in his Fitzgerald Bibliography, says of this edition: "It is of importance, because it was not till after its issue that it first dawned upon the reading and thinking classes of the time that a new star had arisen in the literary firmament."

——— RUBÁIYÁT of Omar Khayyam, and the SALAMAN AND ABSAL of Jami; Rendered into English Verse. London, B. Quaritch, 1879.

Square 8vo. Half roan; original binding.

The fourth edition, with many alterations.

——— (HENRY TORRENS, TRANSLATOR.) THE BOOK OF THE THOUSAND NIGHTS AND ONE NIGHT. From the Arabic of the Ægyptian MS. Calcutta and London, 1838.

8vo. Original cloth.
Vol. I (all published).

Presented by Edward Fitzgerald, with autograph inscription, to his friend Edward Cowell, March, 1856. It was the well-known Orientalist, Professor Cowell, who first directed Fitzgerald's attention to the poetry of Persia and India. The book also contains Cowell's autograph inscription to his friend Stanley Leathes.

——— (LEIGH HUNT.) LORD BYRON AND SOME OF HIS CONTEMPORARIES; with Recollections of the Author's Life and of His Visit to Italy. By Leigh Hunt. London, Colburn, 1828.

8vo. Half calf.
The first volume only.

Edward Fitzgerald's copy, with his book-plate. This book-plate was designed by Thackeray. It represents an angel holding a shield, and is said to be a portrait of Mrs. Brookfield. On page 2, on which begins Hunt's sketch of Byron, Fitzgerald has pasted a four-line extract from "English Bards and Scotch Reviewers," in which he has made alterations. Fitzgerald had a fashion of "doctoring" his books. When he had them bound, he left out pages which displeased him and had blank leaves inserted for notes. This book has been so treated.

——— (PIOZZI, HESTER LYNCH.) ANECDOTES of SAMUEL JOHNSON, LL.D., During the Last Twenty Years of His Life. London, Longman, 1862.

Crown 8vo. Original boards, uncut.

Presentation copy.
With Fitzgerald's autograph inscription to Frederick Spalding.

FORSTER, JOHN. THE LIFE AND ADVENTURES OF OLIVER GOLDSMITH. A Biography in Four Books. Illustrated by Richard Doyle, John Leech, Clarkson Stanfield, and others. London, 1848.

Two vols. in one. Original cloth, uncut.

On the half-title is Forster's autograph inscription:

"The Countess of Blessington
With the Author's grateful regards."

With the book-plate of Lady Blessington.
Inserted are autograph letters of the Countess of Blessington and Count d'Orsay.

GILBERT, WILLIAM SCHWENK. THE "BAB" BALLADS. Much Sound and Little Sense. With Illustrations by the Author. London, 1869. MORE "BAB" BALLADS. Much Sound and Little Sense. With Illustrations by the Author. London (n. d.).

2 vols., 8vo. Original cloth; gilt edges as issued.
First edition of both volumes.

With autograph letters of W. S. Gilbert and Arthur Sullivan, referring to their operas.

HAZLITT, WILLIAM. COLLECTED WORKS, as follows:

An Essay on the Principles of Human Action. 1805.
The Eloquence of the British Senate. 2 vols. 1807.
Memoirs of Thomas Holcroft. 3 vols. 1816.
The Round Table. 2 vols. 1817.
Characters of Shakespeare's Plays. 1817.
A View of the English Stage. 1818.
Lectures on the English Poets. 1818.
Lectures on the English Comic Writers. 1819.
Political Essays. 1819.
Dramatic Literature of the Age of Elizabeth. 1821.
Table Talk. 2 vols. 1821.
Picture Galleries in England. 1824.
The Spirit of the Age. 1825.
The Plain Speaker. 2 vols. 1826.
Notes of a Journey Through France and Italy. 1826.
The Life of Napoleon Bonaparte. 4 vols. 1830.
Conversations of James Northcote. 1830.
Literary Remains. 2 vols. 1836.
Painting and the Fine Arts. 1838.
Sketches and Essays. 1839.
Criticisms on Art. 2 vols. 1846.
Memoirs and Correspondence. 2 vols. 1867.
Cromwell. 1857.
Cinq-Mars. 1847.

36 vols., large and small 8vo. Bound by Zaehnsdorf in red polished calf, uncut.

First editions, with two exceptions. "Cinq-Mars" is De Vigny's romance translated by William Hazlitt, 2d.

——— Liber Amoris: or The New Pygmalion. (Vignette portrait.) London, 1823.

Post 8vo. Original boards, uncut; in a levant morocco case.

First edition.

With this copy is an original manuscript which is a continuation of the "Liber Amoris," eleven pages closely written in Hazlitt's autograph. In 1822 Hazlitt arranged with his friend P. G. Patmore to go as a lodger to the home of the Walker family, for the purpose of obtaining information regarding Sarah Walker, the object of Hazlitt's infatuation. The present manuscript is a diary kept by Hazlitt recording the experiences of Patmore in the Walker household. Patmore soon became on familiar terms with Miss Walker and reported her conduct (with himself and another admirer) daily to Hazlitt. In writing this diary, Hazlitt seems to have taken a morbid pleasure in torturing himself. He despises the young woman, yet he adores her. "Were I in Hell, my only consolation would be to hear of her. In Heaven, to see her would be my only comfort."

During the period covered by this diary, the divorce suit against Hazlitt was pending, and it is probable that the author intended to marry Miss Walker, if Patmore reported sincerity and fidelity on her part. Unfortunately for such honorable intentions, Patmore's reports indicated that the young woman's interest in two or three other admirers was the same that she had shown in Hazlitt. "And so," says the diarist, "she cackled on with her new gallant, and I in Hell for this grinning, chattering idiot. Damned, treble damned idiot! When shall I burn her out of my thoughts?"

Of the "Liber Amoris" De Quincey says:

"It was an explosion of frenzy. He threw out his clamorous anguish to the clouds, and to the winds, and to the air; caring not who might listen, who might sympathize, or who might sneer."

Beside the abject self-revelation of this book, all other "confessions" seem a literary pose.

——— Autograph Letter from Hazlitt to Thomas Hood.

1 p., 4to.

Regarding his domestic misery and alluding to Sarah Walker.

" . . . Something happened which hurt my mind. I had only the heart to come down here and see my little boy. . . . I used to think that she saw and perhaps approved these articles; but whatever I can do implying an idea of taste or elegance only makes me more odious to myself. . . . Wretch that I am, and am to be till I am nothing!"

Written in the year the "Liber Amoris" was published.

——— AUTOGRAPH LETTER from Hazlitt's mother, with a letter on the reverse from Hazlitt's sister.

3 pp., 4to.

These letters were written to Hazlitt's wife at the time of the Sarah Walker episode.

Hazlitt's mother writes:

"We are so distressed about this shocking affair that I know not what to say. I am sure your own feelings and that advice you have had must direct you, for your path is indeed very plain. . . . *We have had no peace or comfort for many years with my two sons.* God grant things may take a different turn, and that they may commence *a moral, quiet life.* . . ."

Hazlitt's sister writes:

"I hope you will not be persuaded to go to Scotland on any errand, & I think you need [not] put yourself in the power of a madman. I remember some fears you once expressed about his wanting to take you there some years ago; therefore take care & if you do go, don't go alone. . . . For my part, I think he is mad. . . ."

Interesting expressions of opinion of the greatest of English critics and essayists, by his mother and his sister! Charles Lamb called him "one of the finest and wisest spirits breathing."

——— THE PROOF-SHEETS OF HAZLITT'S ESSAY ON "MACBETH," in the "Characters of Shakespeare's Plays."

16 pp., 8vo.

Filled with corrections in Hazlitt's autograph and in part rewritten on the margins. One of the most famous of the essays.

HOOD, THOMAS. HOOD'S MAGAZINE and Comic Miscellany. London, 1844.

3 vols., large 8vo. Half morocco, uncut.

Inserted are two autograph letters of Hood; one giving a list of journals that favorably reviewed his works. The other is a characteristic note:

2 ROBERT STREET, ADELPHI,
2nd June, 1828.

DR. SIR

On behalf of an Annual, for which I am literary A*gent,* I apply to T. *Gent,* for the favour of a Contribution.

Be pathetic, if you like, as on the Daughter of the Re*gent,* or jest, if you please, & be Pun-*Gent,*—but, pray be dili*gent,* and for this co*gent* reason, that time is ur-*gent.*

I am Dr Sir

Yours truly,

For T. GENT Esqr–. THOS. HOOD.

In this magazine some of Hood's most admired poems were first published, including "The Bridge of Sighs" and "The Haunted House." Three posthumous poems of Keats were also first printed in these volumes, as well as contributions by Browning, Dickens, Bulwer, and Landor.

LEIGH HUNT

HUNT, LEIGH. CRITICAL ESSAYS on the Performers of the London Theatres, Including General Observations on the Practise and Genius of the Stage. (Vignette.) London, John Hunt, 1807.

12mo. Bound by Zaehnsdorf; polished calf, uncut.
First edition.

An autograph letter inserted.

——— THE STORY OF RIMINI, a Poem by Leigh Hunt. London, Murray, 1816.

Foolscap 8vo. Calf.
First edition. From the collection of Thomas Gaisford.

On the half-title is Hunt's autograph inscription:

"Barron Field with Leigh Hunt's best remembrances."

Barron Field was one of Charles Lamb's intimate friends. The greater part of this poem was written while the author was in prison for libel upon the Prince Regent. It was dedicated to Lord Byron in terms which were afterward the cause of ill-feeling between the two poets.

——— THE MONTHS. Descriptive of the Successive Beauties of the Year. By Leigh Hunt. London, C. & J. Ollier, 1821.

Post 8vo. Bound by F. Bedford; mottled calf, uncut.
First edition.

On the half-title is Leigh Hunt's autograph inscription:

"To John Hunt from his affectionate brother Leigh."

Rather curiously, Hunt chose for his title-page the quotation from Spenser selected by Keats for his "Poems" published in 1817.

——— POETICAL WORKS OF LEIGH HUNT. London, Moxon, 1832.

Large 8vo. Polished calf by Riviere & Son; uncut; original covers preserved.

On the title-page is the autograph inscription:

"The Author to his dear son, Percy Bysshe Shelley Leigh Hunt."

——— A LEGEND OF FLORENCE. A Play. In Five Acts. By Leigh Hunt. (Quotation from Shelley.) London, Moxon, 1840.

8vo. Second edition. Half morocco.

On the half-title is the autograph inscription:

"Giovannina carina
(Col permesso del Signor Tommaso.)
il dono dell' amico suo affettuoso
Leigh Hunt."

"Giovannina" is Jane Williams, wife of Edward Williams, who was drowned with Shelley. "Signor Tommaso" is Thomas Jefferson Hogg, whom Mrs. Williams married. Jane Williams was the last of the series of women with whom Shelley was—or imagined himself to be—in love. Some of his finest love poems were written to her, among them the verses beginning:

"One word is too often profaned."

——— IMAGINATION AND FANCY; or Selections from the English Poets. London, Smith, Elder & Co., 1845.

Crown 8vo. Polished calf, gilt edges.

On the title-page is Leigh Hunt's autograph inscription:

"To John Hunt, from his affectionate brother, the Author."

——— WIT AND HUMOR, Selected from the English Poets; With an Illustrative Essay and Critical Comments. By Leigh Hunt. London, Smith, Elder & Co., 1846.

Crown 8vo. Bound by Zaehnsdorf; polished calf, uncut; the original covers bound in.

First edition.

Inserted is a poem in Leigh Hunt's autograph.

——— STORIES FROM THE ITALIAN POETS, with Lives of the Writers. By Leigh Hunt. London, Chapman & Hall, 1846.

Crown 8vo. Bound by Zaehnsdorf; polished calf, uncut; the original covers bound in.

First edition.

Inserted is an autograph letter from Leigh Hunt to Edward Moxon. 2 pp., 8vo. Dated April 18, 1832.

" . . . I cannot express to you the pain and mortification with which I have heard just this moment that Mrs. Guest has been with you. . . . She is one of the most preposterous, officious, & tormenting fools in existence. . . . I should have called on you ere this; but the truth is, I am too like a poet, at present, in my wardrobe, to venture among you patricians of the press."

——— MEN, WOMEN, AND BOOKS; a Selection of Sketches, Essays, and Critical Memoirs. By Leigh Hunt. London, Smith, Elder & Co., 1847.

2 vols., crown 8vo. Portrait. Bound by Zaehnsdorf; polished calf, uncut; the original covers bound in.

First edition.

Inserted is an autograph letter, 2½ pp., from Leigh Hunt to Charles Kent, dated August, 1859; beginning, "My dear young Friend, good for keeping youth alive in the old."

James Payn, who knew and admired Hunt, refers to Carlyle's habit of keeping three sovereigns on his mantelpiece. "Leigh Hunt's sovereigns," he called them, because he occasionally lent them to Hunt. Mr. Payn says: "Carlyle was wont to narrate the circumstance to all whom it did *not* concern. Hunt would have lent *him* three thousand sovereigns, had he possessed them, and never disclosed the matter."

——— THE TOWN; Its Memorable Characters and Events. By Leigh Hunt. With 45 illustrations. London, Smith, Elder & Co., 1848.

2 vols., crown 8vo. Bound by Zaehnsdorf; polished calf, uncut; original covers bound in.

First edition.

Inserted is an autograph letter, 2½ pp., from Leigh Hunt to Charles Kent:

"My dear and kind forgiver, right friend and gentleman: . . . I feel our present communication like a doublement of the bond between us. It is like one of the friendships of former days come back to me in my old age, as if reward for my fidelity to their memory."

——— A Book for a Corner; or Selections in Prose and Verse. . . . By Leigh Hunt. Illustrated with 80 wood-engravings by F. W. Hulme and J. Franklin. London, Chapman & Hall, 1849.

2 vols., crown 8vo. Bound by F. Bedford; mottled calf, uncut; the original covers bound in.
First edition.

On the title-page is Leigh Hunt's autograph inscription:

"To Julia Trelawney Leigh Hunt from her loving father."

——— The Autobiography of Leigh Hunt; with Reminiscences of Friends and Contemporaries. London, Smith, Elder & Co., 1850.

3 vols., crown 8vo. Cloth.

The author's proof-sheets of the first edition with corrections in his hand on nearly every page. The page captions are written in Hunt's autograph throughout the first volume. There are also a few corrections in another hand.

——— The Old Court Suburb; or Memorials of Kensington, Regal, Critical, and Anecdotal. By Leigh Hunt. London, Hurst & Blackett, 1855.

2 vols., crown 8vo. Original cloth, uncut.
First edition.

On the fly-leaf is Leigh Hunt's autograph inscription:

"To General & Lady Mary Fox, with the Author's best respects."

The above is in ink. The following is in pencil in Leigh Hunt's hand:

"And hope of pardon for the liberty taken at pp. 42, 43, Vol. second."

Beneath this, General Fox has written:

"I pardon what is civilly intended, but I regret the bad taste. C. F. July 16, 1855." General Fox's signature is on the title-page of each volume; also on each cover. Speaking of Holland House, Hunt says: "It is not handsome." General Fox has noted:

"That, Mr. Hunt, is a matter of taste & opinion. *I* think it beautiful." General Fox was a nephew of Charles James Fox, and brother of the third Lord Holland.

——— TASSO'S JERUSALEM DELIVERED: or Godfrey of Bulloign. An Heroic Poem. Done into English in the Reign of Queen Elizabeth, by Edward Fairfax, Gent. London, 1749.

8vo. Bound by Zaehnsdorf; half morocco, uncut.

Leigh Hunt's copy, with his signature on the title-page and marginal notes in his autograph. One of the notes is as follows:

"This last line of the fourteenth stanza is singularly beautiful, & was imitated by Milton, but it is Fairfax's own, not Tasso's, and may be reckoned among the many proofs, if proofs are wanting, of the translator's native talent for poetry. Tasso says that the angel, in alighting, *balanced* himself on equalized wings—'Si libro su l'adequate penne'; and it is a curious instance of Milton's taste and industry, that, though he imitated the substituted line in one passage, he took care to use the original one for another. See 'Paradise Lost,' Book 5, V. 286, & Book 2, V. 1046."

In a letter to Francis Jeffrey, Hunt offered to the *Edinburgh Review* a criticism of Fairfax's Tasso, and this book was also used in editing the "Stories from the Italian Poets."

——— SPECIMENS OF BRITISH POETESSES; Selected by the Rev. Alexander Dyce. London, T. Rodd, 1827.

Crown 8vo. Old half morocco, uncut.

With many marked passages and marginal notes in Leigh Hunt's autograph. Some of the notes are curious. Regarding a poem by Lady Mary Wortley Montagu, Hunt has written:

"These two stanzas come unexpectedly, and are a great improvement upon the sentiment. But a lady who so 'long has lived chaste' hardly ought to know so much about 'champagne and chicken.'"

This book is the subject of one of Leigh Hunt's longest essays, "Specimens of British Poetesses," published in "Men, Women, and Books."

——— A HANDBOOK FOR LONDON, Past and Present. By Peter Cunningham. London, Murray, 1849.

2 vols., crown 8vo. Original cloth, uncut.

Leigh Hunt's copy, with many notes in his autograph. Hunt's work, "The Town," a book similar in character, was published a year before Cunningham's. On page 392, under the caption "Horsemonger Lane Jail," is an allusion to the imprisonment of Hunt for libel upon the Prince Regent. Hunt has made a note correcting Cunningham,

——— THE DEATH OF MARLOWE: a Tragedy in One Act. By R. H. Horne. London, 1837.

Demy 8vo. Paper covers as issued.

On the title-page is Leigh Hunt's inscription:

"To Caroline Orger, with blushes from Dedicatee, grateful for music."

The play was dedicated to Hunt.

Caroline Orger was a daughter of Mary Anne Orger, the actress. There are letters to Mrs. Orger in the published correspondence of Leigh Hunt. Her maiden name was Ivers and her parents were provincial performers. When in her fifteenth year she married Thomas Orger, a Quaker, who seceded from the Society of "Friends" because its members were unfriendly to his marriage with an actress.

JOHN KEATS

KEATS, JOHN. POEMS. By John Keats. "What more felicity can fall to creature than to enjoy delight with liberty?" Spenser. London, C. & J. Ollier, 1817.

Small 8vo. In the original boards, uncut; with the paper label.
First edition.

On the title-page is the autograph inscription:

"From the author to his friend Thos. Richards."

Inserted is a portion of the manuscript of the first poem in this book, sixteen lines, beginning:

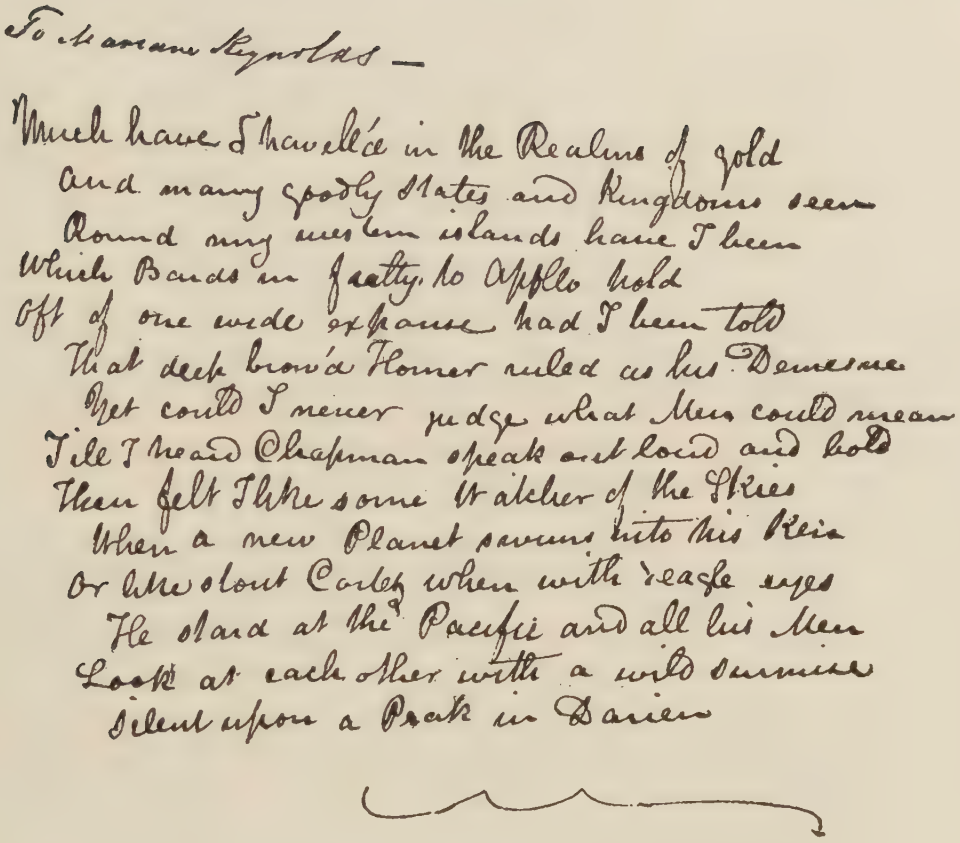
"The evening weather was so bright and clear."

On this manuscript is the following endorsement:

"The autograph of John Keats, being a portion of his poem entitled 'Sleep and Poetry'; and which he composed in the house of Leigh Hunt, at the Vale of Health, Hampstead. Presented to his friend, William Potter, of Liverpool, Nov. 21st, 1851, by Charles Cowden Clarke."

Mr. Clarke was in error in stating that the lines are from "Sleep and Poetry." They are from the poem beginning: "I stood tiptoe upon a little hill." Leigh Hunt says:

"This poem was suggested to Keats by a delightful Summer day, as he stood beside the gate that leads from the Battery on Hampstead Heath into a field by Caen Wood. If the admirer of Mr. Keats's poetry does not know the lane in question, he ought to become acquainted with it. It has been also paced by Mr. Lamb and Mr. Hazlitt, and frequented, like the rest of the beautiful neighborhood, by Mr. Coleridge."


To Mr Reynolds —

Much have I travelled in the Realms of gold
And many goodly States and Kingdoms seen
Round many western islands have I been
Which Bards in fealty to Apollo hold
Oft of one wide expanse had I been told
That deep brow'd Homer ruled as his Demesne
Yet could I never judge what Men could mean
Till I heard Chapman speak out loud and bold
Then felt I like some Watcher of the Skies
When a new Planet swims into his Ken
Or like stout Cortez when with eagle eyes
He stard at the Pacific and all his Men
Look at each other with a wild surmise
Silent upon a Peak in Darien

Autograph Manuscript of
Keats's Sonnet "On First Looking
Into Chapman's Homer"
(Page 124)

On the fly-leaf is a manuscript sonnet by Leigh Hunt:

SONNET TO JOHN KEATS

2d March, 1817

Keats, I admire thine upward daring soul,
  Thine eager grasp at immortality
  I deem within thy reach; rejoic'd I see
Thee spurn, with brow serene, the gross control
Of circumstance; while o'er thee visions roll
  In radiant pomp of lovely Poesy.
  She points to blest abodes where spirits free
Feed on her smiles and her great name extol.

Still shall the pure flame bright within thee burn
  While Nature's voice alone directs thy mind;
Who bids thy speculation inward turn
  Assuring thee her transcript thou shalt find.
Live hers—live freedom's friend; so round thine urn
  The oak shall with thy laurels be entwin'd.

On the reverse is written "By Leigh Hunt; on receiving a crown of ivy from J. K."

On page 17 is an interesting correction in Keats's hand. The sense of the following lines, as printed, is certainly obscure:

"Or wherefore comes that knight so proudly by?
  Wherefore more proudly does the gentle knight
  Rein in the swelling of his ample might?"

The gentle knight reining in the swelling of his own might does not present a poetic picture to the imagination. Nevertheless, this reading is followed in all the editions of Keats. In this copy, however, Keats gives sense to the lines by altering one word. The first "knight" is changed to "steed."

Thomas Richards, to whom Keats gave this copy, was a friend particularly admired by the poet, who, in a letter to his sister-in-law, said:

"I know three witty people, all distinct in their excellence—Rice, Richards, and Reynolds. Rice is the wisest, Reynolds the playfullest, Richards the out-of-the-wayest. The first makes you laugh and think; the second makes you laugh and not think; the third puzzles your head. I admire the first; I enjoy the second; I stare at the third."

A few years ago there was sold at auction the copy of the "Poems" of 1817 which Keats presented to Wordsworth. Strange to say, the leaves had never been opened.

Mr. H. Buxton Forman owns the copy of the "Poems" which belonged to Fanny Brawne. It has her autograph, but no inscription by Keats. Mr. T. J. Wise has the copy presented to Joseph Severn.

Charles Richards, the printer of the "Poems," is authority for the statement that it was Shelley who negotiated with him for the publication of Keats's first book. Richards told Mr. John Dix (author of "Pen and Ink Sketches of Poets," etc.) that Shelley was the strangest visitor he ever had; his demeanor being "like the abstracted apathy of a musing madman."

——— ENDYMION: a Poetic Romance. By John Keats. (Quotation.) London, Taylor & Hessey, 1818.

Demy 8vo. Old calf; in a levant morocco case.
First edition.

On the title-page is the autograph inscription:

"G. Keats from his affectionate brother
the Author."

With the one-line "Erratum" page, showing it to be the first issue of the first edition. Later copies have three or five lines of errata.

To George Keats were written some of the most interesting of the poet's letters. Many of these have been carefully edited and expurgated. In some of them Keats gives free rein to the humor which was an essential part of his character, but of which there is little evidence in the poems. The Keats of popular imagination is a pathetic, even a tragic figure; yet he could be gay and jovial, sometimes Rabelaisian, as these letters prove.

——— ENDYMION: a Poetic Romance. By John Keats. (Quotation.) London, Taylor & Hessey, 1818.

Demy 8vo. Bound by Zaehnsdorf; levant morocco, uncut; in a case.
First edition. (First issue.)

A specimen of binding combining in design the styles of Le Gascon and Clovis Eve; levant linings and fly-leaves.

——— LAMIA, ISABELLA, THE EVE OF ST. AGNES, AND OTHER POEMS. By John Keats, Author of Endymion. London, Taylor & Hessey, 1820.

12mo. Original boards, uncut; in a case.
First edition.

On the fly-leaf is the autograph inscription:

"J. H. Reynolds
with the author's best respects."

Inserted is an autograph letter of John Hamilton Reynolds, to whom the book was given. The letter is written to Taylor, one of the publishers of the book:

"DEAR TAYLOR: My sister is coming to me on Friday, and if you would let my little brain-child be sent to my home by that time, she will bring it to me. Could you also lend me Hazlitt's lectures? I am getting better and hope on Monday to do my duty in that state of life to which it has pleased God to call

Yours ever sincerely, J. H. REYNOLDS.

I have had a long letter from Keats."

In the "Life and Letters of Joseph Severn" it is stated that "of all his friends, Keats seemed to delight most in the companionship of Reynolds."

G. Keats from his affectionate Brother
the Author.

ENDYMION:

A Poetic Romance.

BY JOHN KEATS.

"THE STRETCHED METRE OF AN ANTIQUE SONG."

LONDON:
PRINTED FOR TAYLOR AND HESSEY,
93, FLEET STREET.

1818.

Keats's Inscription in "Endymion"
Presented to His Brother

——— ANNALS OF THE FINE ARTS, from its commencement, April, 1816, to its conclusion, March, 1819. London, Sherwood, Neely & Jones, 1816–19.

Twelve numbers in the original wrappers, uncut.

A complete set of this rare magazine, containing contributions by Keats, Wordsworth, Lamb, Hazlitt, and others. No. 8 contains the first appearance of Keats's sonnets "To Haydon" and "On Seeing the Elgin Marbles."

——— CHARACTERS OF SHAKESPEAR'S PLAYS. By William Hazlitt. London, 1817.

8vo. Original boards, uncut.
First edition.

John Keats's copy.

On the title-page is Keats's signature; also, below Hazlitt's name, two lines of verse in the poet's autograph.

On page 125 Keats has written:

"I cannot help seeing Hazlitt, like Ferdinand, 'in an odd angle of the isle sitting, his arms in this sad knot.'"

On page 158, in the essay on "Lear," Keats has written:

"This is almost the last observation from Mr. Hazlitt. And is it really thus? Or, as it has appeared to me, does not the fool by his very levity—nay, it is not levity—give a finishing touch to the pathos, making what without him would be within our heart-reach, nearly unfathomable? The fool's words are merely the simplest translation of poetry high as Lear's:

'Since my young ladies going into France,
Sir, the fool hath much pined away.'

Aye, this is it, most likely. H. is right throughout; yet is there not a little contradiction?"

At the end of the essay on "Lear" is the comment in Keats's autograph:

"If we compare the passions to different tuns and hogsheads of wine in a vast cellar, thus it is: the poet by one cup should know the scope of any particular wine without getting intoxicated. This is the highest exertion of power, and the next step is to paint from memory of gone [?] self-storms."

There are numerous passages annotated.

This book once belonged to Fanny Kelly, Lamb's friend and favorite actress, and was given by her to John Hollingshead.

——— LETTERS OF JOHN KEATS to Fanny Brawne; Written in the Years 1819 and 1820 and now given from the Original

Manuscripts, with Introduction and Notes by Harry Buxton Forman. With portraits and facsimile. London, for Private Circulation, 1878.

Large 8vo. Original cloth boards.

One of fifty large-paper copies.
Inserted is an autograph letter from Keats to Fanny Brawne, 3 pp., 8vo.

" . . . I am much better this morning than I was a week ago; indeed I improve a little every day. I rely upon taking a walk with you upon the first of May; in the meantime undergoing a Babylonish captivity. I shall not be Jew enough to hang up my harp upon a willow, but rather endeavour to clear up my arrears in versifying, and with returning health begin upon something new. . . . I shall not suffer my little girl ever to be obscured like glass breath'd upon, but always bright as it is her *nature to*. . . . I have no need of an enchanted wax figure to duplicate me, for I am melting in my proper person, before the fire. . . . Good-bye, my sweetest girl. . . ."

——— MANUSCRIPT of the sonnet "On First Looking Into Chapman's Homer."

Written on half a sheet of folio paper, in the autograph of Keats.

The seventh line of the sonnet,

"Yet did I never breathe its pure serene,"

appears in the manuscript:

"Yet could I never judge what men could mean."

Mr. Locker-Lampson owned a copy of this sonnet in Keats's autograph, with a letter on the reverse.

——— AUTOGRAPH LETTER to B. R. Haydon.

1 p., 8vo.

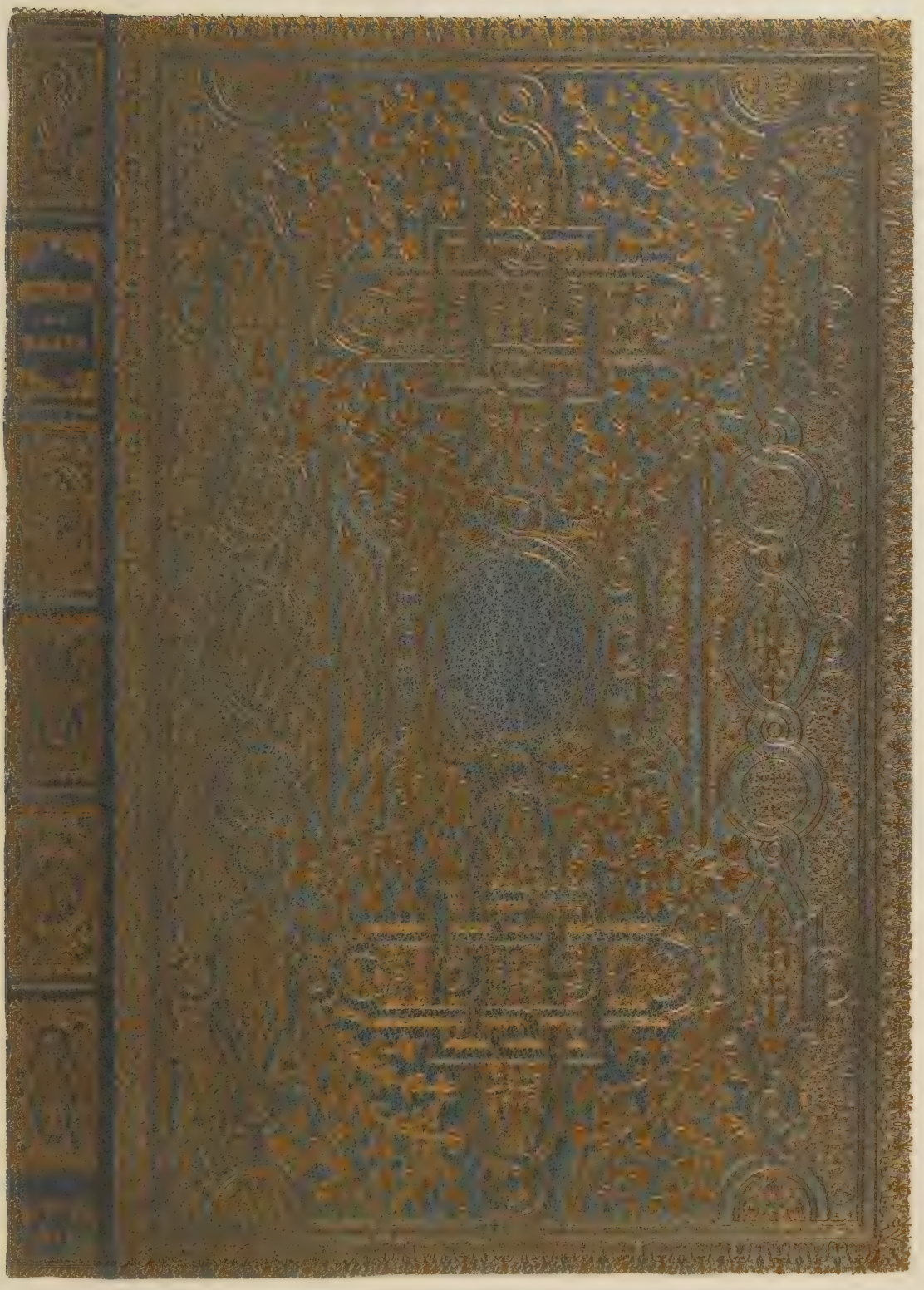
" . . . I think I am recovering a little, which you should have heard of before if it was not very irksome for me to write the shortest note. I am glad you like my book. At some future time I shall reborrow your Homer. . . ."

This refers to the copy of Chapman's Homer which suggested the sonnet. Haydon, in his "Memoirs," speaks of lending the volume to Keats.

——— A PORTION OF THE MANUSCRIPT of Keats's tragedy "Otho the Great."

Eleven lines; with portrait, mounted for framing.

This manuscript was formerly owned by Mr. Locker-Lampson, who has written on the reverse: "This is a fragment of 'Otho the Great' in the author's, John Keats's, autograph. It came to me through Severn. F. Locker, June, 1881."



——— THE ORIGINAL MANUSCRIPT, entirely in Keats's hand, of the poem printed in the volume of 1817, and therein entitled "To Some Ladies."

1 p., small folio. Dated 1815.

The editors of Keats have surmised that the ladies addressed in this poem were the Misses Reynolds. The manuscript disproves this conjecture, as the title here stands "To the Misses M——." At the end of the poem Keats has affixed the date 1815. This is the year in which he wrote the "Epistle to George Felton Mathew," also printed in the 1817 volume. It is practically certain that the ladies addressed were the Misses Mathew, who are mentioned in Keats's letters from 1815 to 1819.

The manuscript also serves to correct an error in the printed poem, in which, in the second stanza, the word "rove" ends the second line, and the word "bedews" the fourth line, a jarring lack of rhyme hitherto unexplained. In the manuscript the poet erased "rove" and substituted "muse." There are other variations from the printed text. This manuscript was the subject of a two-column article, by Mr. H. Buxton Forman, in the *Athenæum*, a copy of which accompanies the autograph.

——— A PORTION OF THE MANUSCRIPT of the poem "The Cap and Bells," consisting of four nine-line stanzas entirely in Keats's autograph.

These are stanzas 13, 14, 15, and 16, written on both sides of an octavo sheet.

CHARLES LAMB

LAMB, CHARLES. (S. T. COLERIDGE.) POEMS ON VARIOUS SUBJECTS. (Containing four sonnets by Charles Lamb.) London, 1796.

Small 8vo. Calf.
First edition.

——— (JAMES WHITE.) ORIGINAL LETTERS, &c. of Sir John Falstaff and his Friends; Now First Made Public by a Gentleman, a Descendant of Dame Quickly, from Genuine Manuscripts, Which Have Been in the Possession of the Quickly Family near Four Hundred Years. (Frontispiece.) London, Printed for the Author, 1796.

12mo. Old calf.
First edition.

Presentation copy to Charles Lamb.

On the fly-leaf is the autograph inscription:

"From the Author Jas. White."

On another fly-leaf, in Charles Lamb's autograph, is:

"This book not to be kept more than ten days."

Inside the front cover is the book-plate of Charles Ollier, the publisher of Lamb's "Works."

Lamb may have presented the book to Ollier, or, as the inscription suggests, merely lent it to him. Lamb undoubtedly had a share in the authorship of this book; and if he actually wrote any part of it, the little volume is Elia's first appearance as an author of prose.

It is likely that the dedication, in Elizabethan English, is all by Lamb. Southey definitely states that Lamb and White were co-authors. John Matthew Gutch, a Christ's Hospital boy, wrote in his copy of the book: "These letters were the production of my old schoolfellow James White, with incidental hints and corrections by another schoolfellow, Charles Lamb." On the other hand, Lamb's frequent praise of the work would indicate that his own share in it was slight. James White is immortalized in the "Elia" essay on "Chimney Sweepers" as the "Jem White" who gave an annual dinner to the sooty tribe, and of whom Lamb says: "He carried away with him half the fun of the world when he died—of my world at least." Bryan Waller Procter says in his "Memoir": "Lamb thought highly of White's book, which he used often to purchase and give away to his friends. The copy which he gave me I have still."

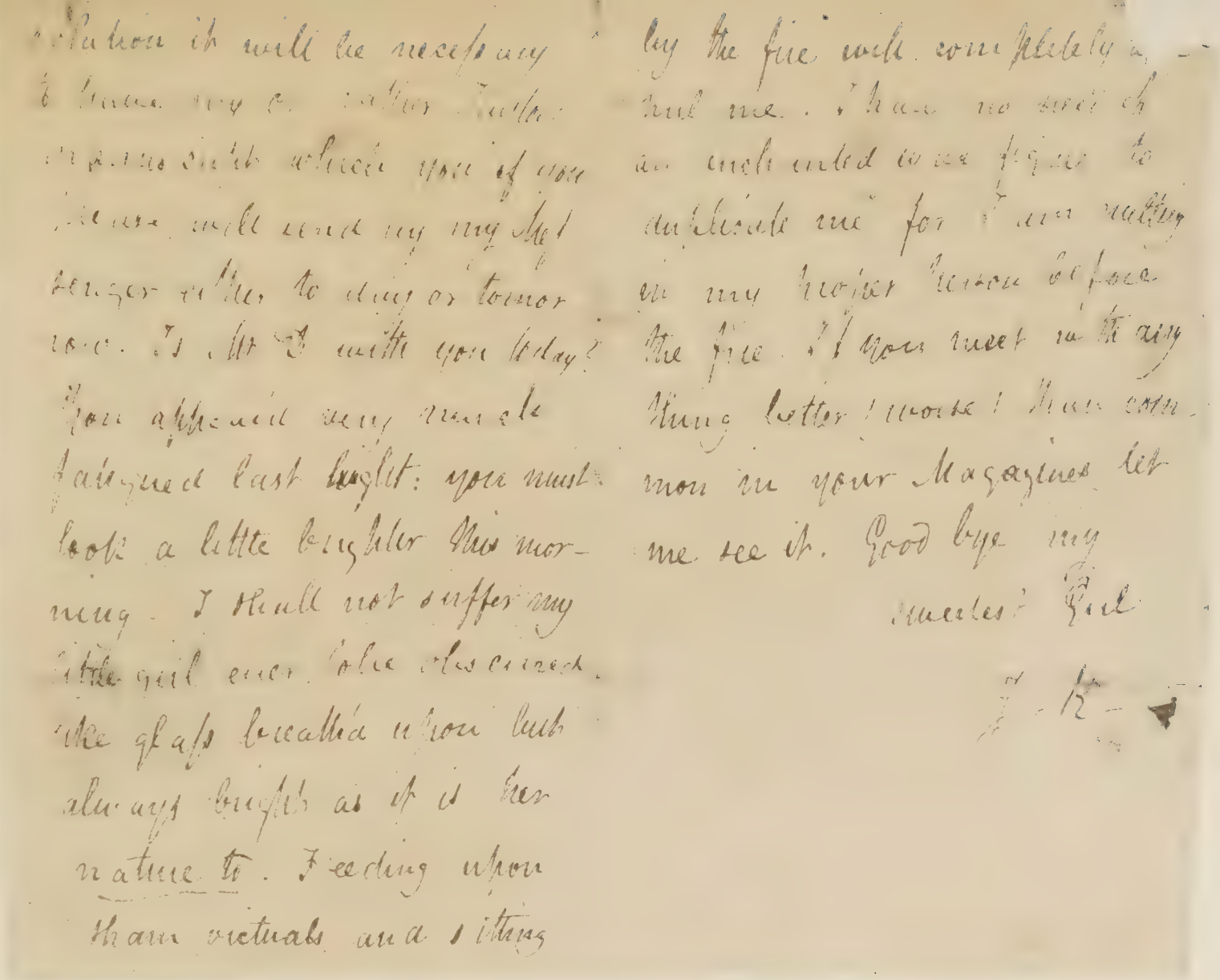
——— ORIGINAL LETTERS, &c of Sir John Falstaff, Selected from Genuine Manuscripts which have been in the possession of Dame Quickly and Her Descendants near four hundred years. Now dedicated to Master Samuel Irelaunde and Patrick Lyon. Philadelphia, Robert Desilver, 1813.

12mo. Original paper boards, as issued.

This edition shares with "Mr. H." the distinction of being the first book of Elian interest printed in America. "Mr. H." was also published in Philadelphia in 1813, and was printed because it had been fairly successful on the American stage. There appears to have been some personal and peculiar reason for the American publication of the "Falstaff Letters." The English edition has a dedication to "Samuel Irelaunde," father of the forger of Shakespeare manuscripts. This American issue makes a feature of the dedication on the printed cover, and adds to the name of "Irelaunde" that of Patrick Lyon. The same names appear on the title-page and in the dedication itself. Perhaps Patrick Lyon may have been a literary forger of local notoriety. It is believed that but one other copy of this book is known.

——— AUTOGRAPH LETTER to Coleridge, including the original manuscript of Lamb's poem "A Vision of Repentance."

3 pp., folio. 76 lines. Dated April 15, 1797.



A Letter from Keats to Fanny Brawne
(Pages 2 and 3)

The manuscript poem fills the first two pages of the folio sheet; the letter occupies the third page. These verses were sent to be printed in the 1797 edition of Coleridge's "Poems." As Lamb's previous appearances in print had been limited to the four sonnets in the 1796 edition and one other short poem, this manuscript is one of the earliest of his writings.

The first part of the letter refers to the poem:

" . . . The latter half aims at the measure, but has failed to attain the *poetry,* of Milton in his Comus, & Fletcher in that exquisite thing ycleped the Faithful Shepherdess, where they both use eight syllable lines. But this latter half was finished in great haste, & as a task, not from that impulse which affects the name of inspiration. By the way, I have lit upon Fairfax's Godfrey of Bullen for half a crown. Rejoyce with me.

Poor dear Lloyd, I had a letter from him yesterday—his state of mind is truly alarming. . . . You will pray with me, I know, for his recovery—for surely, Coleridge, an exquisiteness of feeling like this must border on derangement. But I love him more and more, & will not give up the hope of his speedy recovery, as he tells me he is under Dr. Darwin's regimen. God bless us all, & shield us from insanity, which is 'the sorest malady of all.' "

Lamb himself, during the preceding year, had spent six weeks in "a madhouse at Hoxton. I am got somewhat rational now, and don't bite anyone." (See Lamb's earliest known letter to Coleridge.)

"Vision of Repentance" is written in Coleridge's hand on the outside of the letter.

——— (S. T. Coleridge.) Poems. Second Edition. To Which Are Now Added Poems by Charles Lamb and Charles Lloyd. London and Bristol, 1797.

Small 8vo. Levant morocco, uncut.

This volume contains fifteen poems by Lamb, including "A Vision of Repentance."

——— A Tale of Rosamund Gray and Old Blind Margaret. By Charles Lamb. London, Lee & Hurst, 1798.

Small 8vo. Bound by F. Bedford; polished calf, gilt edges.
First edition.

Frederick Locker-Lampson's copy, with his book-plate and the following note in his hand:

"This is the best copy I ever saw for sale. I have only seen one other. F. L."

Mr. L. S. Livingston considers the "Rosamund Gray" with the Birmingham imprint to be the first issue of the first edition. His reason for this belief is the discovery of a copy in which a London title-page had been inserted on a stub. Mr. Livingston says, however, that the paper of the two issues is identical, and adds: "It is curious that the title of the only copy seen with the Birmingham imprint and the London title of the only copy of the book in the original binding should have been printed on the same

portion of the sheet and have the same water-mark." This would seem to be strong evidence, if not proof positive, that the title-pages of both issues were printed by the same printer and at the same time. As early as 1815, Talfourd says he could find a copy of "Rosamund Gray" only "after earnest search in all the book stalls within the scope of my walk."

——— BLANK VERSE. By Charles Lloyd and Charles Lamb. London, 1798.

Small 8vo. Morocco, gilt.
First edition.

Seven poems by Lamb were first published in this volume, of which only two were included in the "Works" of 1818. In a list of his writings drawn up by Lamb in 1834, he gives "Blank Verse (with C. Lloyd)" as the first of his books, ignoring his association with Coleridge's volumes.

——— THE ANNUAL ANTHOLOGY. Bristol, 1799–80.

2 vols., 12mo. Half morocco.

The first volume contains Lamb's poem, "Living Without God in the World." Southey was the editor of the "Annual Anthology," to which he contributed "The Battle of Blenheim" and other poems. Lloyd, Coleridge, and Lamb's quaint friend George Dyer were also contributors. Coleridge's poem, "This Lime-Tree Bower My Prison," first appeared here, and Lamb's indignation was aroused by the reference to "gentle-hearted Charles." He wrote to Coleridge: "Please blot out gentle-hearted, and substitute drunken-dog, ragged-head, seld-shaven, odd-eyed, stuttering, or any other epithet which truly and properly belongs to the gentleman in question." The "Elegy on a Quid of Tobacco" has been attributed to Lamb.

Inserted in this copy is a poem of two stanzas in Lamb's autograph:

"BY THE EARL OF DORSET.

Dorinda's sparkling wit and eyes
  United cast too fierce a light,
Which blazes high, but quickly dies;
  Pains not the heart, but hurts the sight.

Love is a calmer, gentler joy;
  Smooth are his looks, and soft his pace:
Her Cupid is a blackguard boy
  That runs his link full in your face."

——— JOHN WOODVIL, a Tragedy. By C. Lamb. To which are added Fragments of Burton, the Author of The Anatomy of Melancholy. London, 1802.

Small 8vo. Original boards, uncut; in a levant morocco case.
First edition.

Presentation copy. On the fly-leaf is Lamb's autograph inscription:

"J. Chambers Esq, with the Author's respects."

John Chambers was a schoolmate of Lamb's at Christ's Hospital, and afterward a fellow-clerk at the India House, where he and Elia became intimate friends. He rode to the India House on a white horse, and for several years was so punctual that people regulated their watches by his appearance. Chambers is referred to in the essay "The Superannuated Man" as "dry, sarcastic and friendly." It was to him that Lamb wrote in 1818 regarding a fellow-clerk, Tommy Bye, whose sonnets are described as like "what Petrarch would have written if Petrarch had been born a fool."

——— Autograph Letter to Hazlitt, dated January 15, 1806.

3 pp., folio.

" . . . Lord Nelson is quiet at last. His ghost only keeps a slight fluttering in odes and elegies in newspapers, and impromptus which could not be got ready before the funeral. . . . No tidings of Coleridge. Fenwick is coming to town on Monday (if no kind angel intervene) to surrender himself to prison. He hopes to get the rules of the Fleet. On the same or nearly the same day Fell, my other quondam co-friend & drinker, will go to Newgate, & his wife and 4 children, I suppose, to the Parish. Plenty of reflection and motives of gratitude to the wise disposer of all things in *us* whose prudent conduct has hitherto ensured us a warm fire and snug roof over our heads. . . . I never have an hour for my head to work quietly its own workings; which you know is as necessary to the human system as sleep. Sleep, too, I can't get for these damn'd winds of a night: and without sleep and rest what should ensue? Lunacy. But I trust it won't.

Yours, dear H., mad or sober,

C. Lamb."

The handwriting and the arrangement of the letter suggest a disturbed mental condition. In an earlier letter to Manning, Lamb alludes to Fell and Fenwick as his "drunken companions."

——— Autograph Letter to William Hazlitt. Dated February 19, 1806.

2 pp., folio.

An interesting letter, eccentric in its arrangement and handwriting.

" . . . Your brother called last night. . . . He is going to begin a large Madona and Child from Mrs. H. and baby. I fear he goes astray after *ignes fatui*. He is a clever man. By the bye, I saw a miniature of his . . . an old woman—damn her name! —but most superlative; he has it to clean—I 'll ask him the name—but the best miniature I ever saw, equal to Cooper and them fellows. But for oil pictures!—what has he to do with Madonas? if the Virgin Mary were alive and visitable, he would not hazard himself in a Covent-Garden-pit-door crowd to see her. It an't his style of

beauty, is it? . . . Coleridge not heard of. I, going to leave off smoke. In meantime am so smoky with last night's 10 pipes, that I must leave off. . . . Have taken a room at 3/– a week, to be in between 5 & 8 at night, to avoid my nocturnal, alias *knock-eternal,* visitors. The first-fruits of my retirement has been a farce which goes to manager to-morrow. Wish my ticket luck. God bless you, and do write. Yours *Fumosissimus.*"

This is Lamb's first mention of his ill-fated farce, "Mr. H."

——— AUTOGRAPH LETTER to Sarah Stoddart. Written December 11, 1806, the day after the failure of his farce, "Mr. H."

1 p., 4to.

" . . . Mary is a little cut at the ill success of 'Mr. H.,' which came out last night and failed. I know you 'll be sorry, but never mind. We are determined not to be cast down. I am going to leave off tobacco, & then we must thrive. A smoking man must write smoky farces. . . . We did not apprize you of the coming out of 'Mr. H.' for fear of ill luck. You were much better out of the house. . . . Don't mind this being a queer letter. I am in haste, & taken up by visitors, condolers, &c. God bless you!"

——— TALES FROM SHAKESPEAR. Designed for the Use of Young Persons. By Charles Lamb. Embellished with copperplates. (By William Blake.) London, 1807.

2 vols., 12mo. Old calf.
First edition.

With an autograph letter from Lamb to Thomas Hood.

——— TIME 'S A TELL-TALE: A Comedy. By Henry Siddons. London, 1807.

8vo, uncut.
First edition.

With an epilogue by Lamb.

——— FAULKENER. A Tragedy. By William Godwin. London, 1807.

8vo. Bound by Riviere; polished calf, gilt top.
First edition.

With a prologue by Lamb.

The four letters next following relate to one of the most singular incidents in the life of Lamb. "Strange and melodramatic" it is called by Mr. W. Carew Hazlitt, who tells the story in his "Lamb and Hazlitt" under the title of "A Curious Historiette."

——— Autograph Letter from Charles Lamb to Joseph Hume.

2 pp., folio.

" . . . I hang between two engagements perpetually, and the worst always comes first. The Devil always takes care to clap in with a retainer where he sees God about to offer a fee. . . . I always spell plumb-pudding with a b—p-l-u-m-*b*. I think it reads fatter and more suetty. I suppose you know what has happen'd to our poor friend Hazlitt. If not, take it as I read it in the *Morning Post* or *Fashionable World* of this morning—

'Last night Mr. H., a portrait painter in Southampton Buildings, Holborn, put an end to his existence by cutting his throat in a shocking manner. It is supposed that he must have accomplished his purpose with a palette-knife, as the edges of the cicatrice or wound were found besmeared with a yellow consistence, but the knife could not be found. The reasons of this rash act are not assigned; an unfortunate passion has been mentioned, but nothing certain is known. The deceased was subject to hypochondria—low spirits—but he had lately seemed better, having paid more than usual attention to his dress and person. . . .' I have cut out the paragraph and will show it you entire. I have not time to transcribe more. . . .

29 Dec. 1807."

——— Autograph Letter from William Hazlitt to Joseph Hume.

8 pp., 4to.

This is the longest letter of Hazlitt in existence. It is in the form of a holograph document, "the humble petition and remonstrance of William Hazlitt . . . shewing that he is not dead, as has been pretended by some malicious persons calling themselves his *friends* (the better to conceal their base purposes), & praying that his funeral, for which he understands a paltry subscription has been entered into, may not take place as was intended."

The document proceeds to demonstrate that the deponent Hazlitt is not dead:

"Not a day has passed in which he has not eat and drank like other people. For instance, he has swallowed eight dozen of pills, nine boluses, & as many purgative draughts of a most unsavoury quality. . . . That it is true that the petitioner has abstained both from gross feeding & from all kinds of intoxicating liquors; a circumstance, he conceives, so far from denoting a natural decay & loss of his faculties, that on the contrary it shews more wisdom than he was always possessed of. . . . At one time he turned the front of his great picture to the light, but finding the subject painful to him, he presently turned it to the wall again. Also that he has twice attempted to read some of his own works, but has fallen asleep over them. . . . Be it known that

the person concerning whom such idle reports are prevalent has actually within the given time written a number of love letters, & that a man must be dead indeed if he is not alive when engaged in that agreeable employment. . . . It should also be especially noted that within the last three weeks he has borrowed money of his friends, which was at all times his constant custom. Again, that he has held more than one argument which nobody could understand but himself. . . . That he has made several good resolutions . . . to pay a greater attention to cleanliness, & to leave off w—nching as injurious to the health and morals."

The document includes a burlesque inventory of the goods and chattels of said William Hazlitt, including:

"A small Claude Lorraine mirror, which Mr. Lamb the other evening secretly purloined after a pretended visit of condolence, & which will doubtless be found shamelessly hung up in the chambers of the fraudulent possessor. . . . It is probable that when charged with this irregular transfer of property, he will say that it was won at a game of cribbage. But this is an entirely false pretence. With all the sincerity of a man doubtful between life and death, the petitioner declares that he looks upon said Charles Lamb as the ringleader in this unjust conspiracy, & as the sole cause and author of the jeopardy he is in."

The entire manuscript occupies ten pages of Mr. W. C. Hazlitt's book, "Lamb and Hazlitt."

On receiving this document from Hazlitt, Hume wrote to Lamb, warning him against a certain impostor who claimed to be Hazlitt; also taking up the subject of a subscription to pay the funeral expenses of the alleged suicide. On receipt of this, Lamb wrote the following letter to Hume.

——— AUTOGRAPH LETTER from Charles Lamb to Joseph Hume. Dated January 12, 1808.

4 pp., folio.

In this letter Lamb affects to treat "the humble remonstrance" of Hazlitt as the work of the latter's ghost.

"I have run over in my mind the various treatises which I have perused in the course of a studious and, I hope, innocently employed life, on the nature of disembodied spirits & the causes of their revisiting the earth. The fact I will take for granted, presuming that I am not addressing an Atheist. I find the most commonly assigned reason to be, for the revealing of hidden Treasures which the Deceased had hoarded up in his or her lifetime. . . . In the particular case of the Defunct, I cannot but suspect some other cause, and not this, to have called him from his six-foot bed of earth. For it is highly improbable that he should have accumulated any such vast treasures, for the revealing of which a miracle was needed, without some suspicion of the fact among his friends during his lifetime. . . . He subsisted more upon the well-timed contributions of a few chosen friends who knew his worth, than upon any estate which could properly be called his own. I myself have contributed my part. . . . He would often say, Money was nothing between intimate acquaintances, that Golden Streams had no Ebb, that a Purse mouth never regorged, that God loved a chearful giver but the Devil hated a free taker, that a paid Loan makes angels groan, with many such like sayings.

. . . Neither am I too forward to adopt that vulgar superstition of some hidden murder to be brought to light; which yet I do not universally reject. . . . I cannot think that if he had been present at so remarkable circumstance as a murder, he would so soon have forgotten it as to make no mention of it at the next place where he dined or supt, or that he could have restrained himself from giving the particulars. . . ."

This letter has no signature, but, as Mr. Hazlitt says, is "signed all over."

When William Hazlitt went to Winterslow to visit his betrothed, it is probable that some rumor of his alleged suicide reached his father. The following letter was written by Lamb to the elder Hazlitt in apology and explanation.

——— AUTOGRAPH LETTER to the Rev. W. Hazlitt, Wem, Shropshire. Dated February 18, 1808.

1 p., folio.

" . . . I am truly concerned that any mistake of mine should have caused you uneasiness, but I hope we have got a clue to William's absence which may clear up all apprehensions. The people where he lodges in town have received directions from him to forward one or two of his shirts to a place called Winterslow in the County of Hants (not far from Salisbury), where the lady lives. . . . They have had the pleasure of their jest, and I am afraid you have paid for it in anxiety. But I hope your uneasiness will now be removed, and you will pardon a suspense occasioned by LOVE, who does so many worse mischiefs every day. . . ."

——— THE ADVENTURES OF ULYSSES. By Charles Lamb. (Engraved title and frontispiece by Heath, after Corbould.) London, 1808.

Small 8vo. Bound by F. Bedford; polished calf.
First edition.

Inserted is an autograph letter from Charles Lamb to Thomas Allsop, mainly in regard to money matters.

——— SPECIMENS of English Dramatic Poets Who Lived About the Time of Shakspeare: With Notes. By Charles Lamb. London, 1808.

8vo. Bound by Riviere; crimson levant, uncut.
First edition.

Inserted is an unpublished autograph letter from Lamb to Thomas Hood, referring to the book.

" . . . I cannot apply to Southey. I could not if Mary were bringing out an annual. But Wordsworth will give you a note, no doubt; perhaps he will send my

note on to him. We have been once in town to see W[ordsworth]; my sister for the first time for a year. . . . If Mrs. Hood is as desirous of seeing her as she is of seeing Jane, my! what a meeting 't will be! what hugging and collying! You and I are graver. One advantage there is, Mary says, in your coming later. Ducks are getting cheaper. Only think of eight shillings a pair for Dyer and his wife! We constantly expect you by every six o'clock stage. How teazing! Bring my 'Specimens' with you, and also of both your best behaviours. . . ."

Also inserted in this copy is an autograph letter of Thomas Hood, written from "Winchmore Hill, near Enfield, 3. June, 1830."

" . . . I have the pleasure of sending you Lamb's 'Specimens of the Old Dramatists.' It was sent to be 'outward bound' & was only 'homeward bound' this week. I think you will relish both the samples and the criticisms; and agree with me that the fine dramatists of those days were quite worthy of being Shakspeare's playfellows. . . ."

——— THE POETICAL CLASS BOOK; or Reading Lessons for Every Day in the Year. By William Frederic Mylius. Portrait. London, M. J. Godwin, 1810.

Old half calf.

First edition. Contains several poems from Lamb's "Poetry for Children," published the preceding year.

——— AUTOGRAPH LETTER from Charles Lamb to William Hazlitt. Dated August 9, 1810.

1 p., folio.

" . . . Epistemon is not well. Our pleasant excursion has ended sadly for one of us. You will guess I mean my sister. . . . She is now *absent from home.* I think I shall be mad if I take any more journeys with two experiences against it. . . . H. Robinson has been to Blenheim. He says you will be sorry to hear that we should have asked for the Titian gallery there. . . . The pictures are all Titians: Jupiter and Ledas, Mars and Venuses, &c.; all naked pictures, which may be a reason they don't show it to females. . . ."

The Blenheim Titians are the subject of one of Hazlitt's essays in "The Picture Galleries of England."

——— AUTOGRAPH LETTER from Charles Lamb to Mrs. Clarkson. Dated September 18, 1810.

1 p., folio. Unpublished.

" . . . I did not write till I could have the satisfaction of sending you word that my sister was better. She is, in fact, quite restored, and will be with me in little more

Dear Hazzlit, — I sent you on Saturday a Cobbet containing your reply to Edinb. Rev. which I thought you would be glad to receive as an example of attention on the part of Mr. Cobbet to insert it so-kindly; did you get it? — We have received your Pig and return you thanks, it will be dressed in due form with appropriate sauce this day. —

Mary has been very ill indeed since you saw her. Bad is, as it can be to remain at home. But she is a good deal better now, owing to a very careful regimen, she drinks nothing but water and never goes out, she does not even go to the Captains. Her indisposition has been ever since that night you left Town, the night Miss W. came; her coming, and that damn'd infernal bitch Mrs Godwin coming & staying so late that night, so overset her that she lay broad awake all that night, and it was by a miracle that she escaped a very bad illness which I thoroughly expected. —

I have made up my mind that she shall never

First Page of a Letter from
Charles Lamb to William Hazlitt

than a week. . . . The Montagus set out for the North this day. What fine things they are going to see for the first time, which I have seen, but in all human probability shall never see again! The mountains often come back to me in my dreams. . . . Bless me! I have scarce left room to say good-bye."

——— Autograph Letter from Charles Lamb to William Hazlitt. Dated November 28, 1810.

3 pp., 4to.

This letter contains Lamb's first panegyric upon Roast Pig.

" . . . We have received your Pig and return you thanks. It will be drest in due form, with appropriate sauce, this day. Mary has been very ill indeed since you saw her; that is, as ill as she can be to remain at home. Her indisposition has been ever since the night Miss W. came; her coming, and that damn'd infernal b—— Mrs. Godwin coming and staying so late that night, so overset her that she lay broad awake all that night. . . . I had rather be dead than so alive. . . . I just opened it to say that the Pig, upon proof, hath turned out as good as I predicted. My fauces yet retain the sweet porcine odor. . . . Mrs. Reynolds, who is a sage woman, approves of the Pig. . . ."

The Mrs. Godwin so abused by Elia was the wife of William Godwin and the mother of Jane Clairmont, the "Claire" of Byron and Shelley. Mrs. Godwin conducted a bookselling business and published most of Lamb's books for children.

——— Autograph Letter from Leigh Hunt to Charles Ollier.

1 p., folio.

" . . . I claim the insertion of the Pig, by all the zeals (?) that preside over the first number of the new year & all the best instincts of an author. . . . Elia will miss my Pig if it does not go in. I will positively show him the MS. and get him to cry out aloud. . . ."

——— Some Enquiries into the Effects of Fermented Liquors. By a Water Drinker. London, 1814.

8vo. Half levant morocco.
First edition.

Lamb's "Confessions of a Drunkard" was contributed to this volume, which was compiled by Basil Montagu. The *Quarterly Review* charged that Lamb in this paper stated his own case, and Henry Crabb Robinson seems to have been of the same opinion. Some of the experiences of the confessor were certainly Lamb's own.

——— AUTOGRAPH LETTER from Charles Lamb to Robert Southey. Dated October 20, 1814.

1 p., 8vo.

Regarding a review, written by Lamb, of Wordsworth's "Excursion."

——— THE WORKS OF CHARLES LAMB. London, C. & J. Ollier, 1818.

2 vols., small 8vo. Original boards, uncut; with paper labels.
First edition.

Pasted on the fly-leaf of the first volume is the following in Lamb's autograph:

"Mr. Lamb, having taken the liberty of addressing a slight compliment to Miss Kelly in his first volume, respectfully requests her acceptance of the collection.
7th June, 1818."

There are a few corrections in the text in Lamb's hand.

The "slight compliment" is the sonnet "To Miss Kelly," Vol. I, p. 57. The formal character of the note indicates that at this time Lamb had not made the acquaintance of Fanny Kelly, whose "divine plain face" he so admired. He had written criticisms praising her acting, and it is probable that the gift of these books was the incident that led to their meeting. The "Works" were published in June, 1818. Shortly afterward Lamb and his sister were on friendly terms with the actress; and in July, 1819, he wrote to Miss Kelly proposing marriage. A few days before, Lamb had written in *The Examiner* of her performance in "The Jovial Crew":

"'What a lass that were,' said a stranger who sate beside us, 'to go a gypseying through the world with!'"

——— AUTOGRAPH LETTER from Charles Lamb to Fanny Kelly.

1 p., 4to. Framed with portraits of Lamb and Miss Kelly.

"DEAR MISS KELLY: If your bones are not engaged on Monday night, will you favor us with the use of them? I know, if you can oblige us, you will make no bones about it; if you cannot, it shall break none betwixt us. We might ask somebody else; but we do not like the bones of any strange animal. We should be welcome to dear Mrs. Liston's, but then she is so plump there is no getting at them. I should prefer Miss Iver's—they must be ivory, I take it for granted—but she is married to Mr. ——, and become bone of his bone; consequently can have none of her own to dispose of. Well, it all comes to this: if you can let us have them, you will, I dare say; if you cannot, God rest your bones. I am at the end of my *bon*-mots.

C. LAMB.

9th July, 1819."

Written ten days before Lamb asked Miss Kelly to marry him. The "bones" referred to were small disks of ivory which were allotted to leading performers for the use of their friends for admission to the theatre. On one side was the name of the theatre; on the other, the name of the actor or actress to whom they were assigned.

This letter, now first printed, is the only one in existence written by Lamb to Miss Kelly, excepting the two love letters dated July 20, 1819, which were discovered in 1903 by the late John Hollingshead. Lamb's essay "Barbara S——" was suggested to him by Miss Kelly, who told him the story as her own experience when, as a child, she was employed at the theatre.

(See "Essays of Elia"—the copy presented to Miss Kelly.)

——— THE WORKS OF CHARLES LAMB. London, C. & J. Ollier, 1818.

2 vols., small 8vo. Levant morocco.
First edition.

On the fly-leaf is Lamb's autograph inscription:

"Mr. C. Lovekin
from his friend and cousin
The Author."

Lamb's letters and the Elian memoirs have made his relatives and friends well known to readers; but there is one relative who hitherto has not been known by name. This is "my cousin the bookbinder," whose funeral is described in the letter to Patmore, dated July 19, 1827. Lamb writes:

"Oh, I am so poorly! I waked it at my cousin's the bookbinder's, who is now with God; or, if he is not, it 's no fault of mine. She (the widow) howls in E *la,* and I comfort her in B flat. You understand music?"

It is probable that Mr. C. Lovekin was "my cousin the bookbinder."

——— AUTOGRAPH LETTER from Charles Lamb to John Rickman. Dated May 21, 1819.

1 p., 4to. Unpublished.

——— THE CONCLUDING PART OF AN AUTOGRAPH LETTER.

1 p., fqlio.

"P.S. Mr. White has a catalogue, which he will be happy to show you, of prints to illustrate 'English Bards and Scotch Reviewers,' which are to be sold in a few days at Leigh & Sotheby's. Have you heard of 'em? I send you a portrait of Joseph Cottle, from memory. [Drawing of a face.] C. L. fecit. Drawn for Illustrated L.

The lips should be a little fuller, and perhaps the left eye has hardly justice done it, but I should only spoil it by tampering with it."

Addressed to W. Evans.

With this letter is one from Cottle:

"Joseph Cottle sends a hasty line to his old friend Charles Lamb, to say that he will comply with his request by sending his portrait in about a fortnight. It would have given J. C. the sincerest pleasure to have seen C. L. at the time he mentioned. If ever he should come again to Bristol, he hopes he will allow him to testify some of those civilities which accord so much with his wishes.

BRISTOL, BRUNSWICK SQ., Nov. 22d, 1819."

The portrait of Cottle by Lamb is believed to be his only attempt as an artist. The letter was written under the following circumstances: Mr. Evans was collecting portraits to extra-illustrate Byron's satire, in which occurs the line:

"O, Amos Cottle!—Phœbus! what a name!"

Evans evidently confused Joseph with Amos, and applied to Lamb for a portrait of the former. Lamb wrote to Cottle, but owing to the uncomplimentary reference in Byron's poem, merely stated that the picture was wanted for "a selection of likenesses of living bards." Joseph Cottle, flattered, no doubt, sent the portrait to Lamb, and it now appears in Mr. Evans's extra-illustrated "English Bards," opposite the satirical reference to Amos Cottle. The copy of the book is in the British Museum. Lamb himself was mentioned in a note in the satire as "a most ignoble follower of Southey and company."

——— ELIA. Essays Which Have Appeared Under That Signature in the *London Magazine.* London, Taylor & Hessey, 1823.

8vo. Original boards, uncut; in a levant morocco case.
First edition. (First issue.)

On the fly-leaf is Lamb's autograph inscription:

"Miss Kelly
With the author (C. Lamb's) best respects."

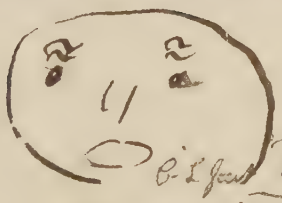
Inserted is an autograph letter of Fanny Kelly, 1 p., 4to, with her monogram seal; also a playbill of one of her performances. Miss Kelly's early career and the circumstances known regarding her family make it probable that she was the original of Thackeray's Miss Fotheringay. Miss Kelly's father was a veritable Captain Costigan. She had a hard struggle to obtain advancement, partly owing to a "constitutional timidity," a disadvantage which later was so entirely overcome that she distinguished herself in what were then known as "breeches parts." Oxberry, a player turned critic, says of her:

"We consider her, in one word, the greatest actress we ever beheld. We have seen her Lydia Languish with delight. In domestic tragedy she is unapproachable. Her romps leave us no room to regret Mrs. Jordan."

Another critic accuses her of being "entirely too fond of disporting her shape in male attire," although he admits that her figure is "symmetrically beautiful." On two different occasions, admirers of Miss Kelly could find no better way of testifying their ardor than by shooting at her while she was on the stage. In 1845 she was the manager of a theatre in Dean Street, in which was given a performance of "Every Man

P. S. Mr. White has a catalogue which he will be happy to shew you of prints to illustrate English Bards & Scotch Reviewers, which are ~~to be~~ to be sold in a few days at Leigh & Sotheby. Have you heard of 'em?

I send you a portrait of Joseph Bottle from memory.



C. L. fecit Drawn for Illustrat^ns &c.

the Eyes should be a little thicker, & perhaps the left eye has hardly justice done it, but I should only spoil it by tampering with it

Autograph Letter of Charles Lamb
(His only known attempt as a portrait painter)

in His Humour" with Dickens as Captain Bobadil. Dickens wrote to Forster: "Heavens! Such a scene as I had with Miss Kelly here this morning. By the foot of Pharaoh! it was a great scene! Especially when she choked, and had the glass of water brought."

Miss Kelly died in 1882, at the age of ninety-two, having survived Lamb nearly fifty years.

——— ELIA. Essays Which Have Appeared Under That Signature in the *London Magazine*. London, Taylor & Hessey, 1823.

8vo. Half calf; in a levant morocco case.
First edition.

On the fly-leaf is Lamb's autograph inscription:

"Rev'd Dr. Cresswell with Elia's respects."

There were two issues of the first edition of "Elia," of which the first had no half-title and bore the publishers' imprint, "Taylor & Hessey, Fleet Street." Soon after the appearance of the book, the publishers opened a new shop in Waterloo Place. The first title-page was then supplanted by one bearing the addresses of both establishments, and the half-title was then added. The present copy has the second title-page. The copy given to Miss Kelly has the first title-page.

Dr. Daniel Cresswell was Vicar of Edmonton. He married the daughter of a tailor, and for this reason imagined that Lamb's "Satan in Search of a Wife" was a satire directed against him. This caused an estrangement between Elia and the vicar.

——— THE LAST ESSAYS OF ELIA. Being a Sequel to Essays Published Under That Name. London, Edward Moxon, 1833.

8vo. Original boards, uncut; in a levant morocco case.
First edition.

On the half-title is Lamb's autograph inscription:

"Revd. Dr. Cresswell,
With Elia's *last* respects."

A letter written by Lamb to Moxon, in 1833, refers to this copy of the "Last Essays." Moxon had sent the author three early copies of the book; then, discovering certain errors, wished to have them returned. Lamb wrote in reply:

"Dr. Cresswell has one copy, which I cannot just now redemand, because at his desire I have sent a 'Satan' to him, which, when he asked for, I frankly told him was imputed a lampoon on HIM!!! I have sent it to him, and cannot, till we come to an explanation, go to him or send. But on the faith of a Gentleman, you shall have it back some day *for another*."

Certain questions suggest themselves in connection with "Satan in Search of a Wife." Why did Lamb write it at all? Why did he make the devil's bride a tailor's daughter? There is no apparent reason. Dr. Cresswell was a clergyman friendly to Lamb. Is it not likely that the vicar's wife disapproved of Elia, and that these un-Lamb-like verses were written in retaliation? They were probably sent to the *Englishman's Magazine;* but that periodical having been suddenly discontinued, Moxon issued them separately and anonymously.

——— ELIA. Essays Which Have Appeared Under That Signature in the *London Magazine.* The Last Essays of Elia, Being a Sequel to Essays Published Under That Name. London, Taylor & Hessey, and E. Moxon, 1823–33.

2 vols., 8vo. Bound by Riviere & Son; polished calf; in a levant morocco case.

First editions.

With these volumes is the original manuscript of one of the essays, six closely written octavo pages in Lamb's autograph, bound in straight-grained morocco. This is the essay, in the series of "Popular Fallacies," entitled "That the Worst Puns are the Best." At the end Lamb has written: "Sign it 'Elia.'" In this essay occurs the jest often quoted as one of Lamb's own impromptus:

"An Oxford scholar, meeting a porter who was carrying a hare through the streets, accosts him with this extraordinary question: 'Prithee, friend, is that thy own hare or a wig?'"

——— ELIA. Essays Which Have Appeared Under That Signature in the *London Magazine.* First and Second Series. Philadelphia, 1828.

2 vols., foolscap 8vo. Bound by Stikeman; claret-colored levant; uncut; original paper covers preserved.

First American edition.

Inserted is an autograph letter from Charles Lamb to Henry Crabb Robinson, 1 p., 4to, in regard to the "Essays of Elia," especially referring to the American edition.

" . . . I very much should like to see the Second Series, either or both copies. Pray apprise Moxon of the circumstance, with the bookseller's name & address. I have the American reprint of my collected volums [*sic*], but am startled at the Second Series, which Moxon had extracted from the magazines & bound up for me. . . ."

Robinson has added the following to the letter:

"This note was written to me by my friend Charles Lamb, the author of that delightful little collection of essays entitled 'Elia,' in answer to a letter from me informing him that I had seen in a shop an American reprint of the Second Series of

his essays. . . . It is my conviction that posterity will rank Lamb with Sterne in genius & taste. In moral worth he rises infinitely above. L. is the highly esteemed friend of Wordsworth, Coleridge, and Southey.

H. C. Robinson.

Temple, Dec., 1832."

The publication of these volumes is evidence of the early appreciation of Lamb's writings in America. The First Series of essays, published in America five years after the book appeared in England, met with such success that the publishers compiled a "Second Series," which was issued five years before the "Last Essays of Elia." Twelve of the "Last Essays" appear in the American "Second Series," together with other writings by Lamb. "A Character of the Late Elia" is printed in the American book as it appeared in the *London Magazine*. In the "Last Essays" it was condensed and used as a preface. Lamb was much gratified by the success of the book in America, even though its publication was unauthorized. In "Pencillings by the Way" (1835), N. P. Willis says: "I mentioned my having bought a copy of 'Elia,' the last day I was in America, to send to one of the most lovely and talented women in our country. 'What did you give for it?' said Lamb. 'About seven and sixpence.' 'Permit me to pay you that,' said he; and with the utmost earnestness he counted out the money upon the table."

——— Elia. First Series. Elia. Second Series. A New Edition. London, E. Moxon, 1835.

2 vols., 8vo. Bound by Ramage; half levant, uncut.

Extra-illustrated copy. Containing thirty-eight portraits of Lamb and his friends and of personages mentioned in the essays.

Inserted in this copy is an autograph letter from Lamb to Charles Ollier regarding the essays and sending two of the "Popular Fallacies" series for publication.

" . . . Hood sups with me to-night. Can you come and eat grouse? 'T is not often I offer such delicacies."

——— Dream Children; a Reverie. The original manuscript.

Folio. Bound by Riviere & Son; levant morocco.

The manuscript is neatly written on two large folio sheets. It contains a few corrections and is signed "Elia."

By many admirers of Charles Lamb this famous essay is considered the most beautiful of his writings, and it is certainly one of the most pathetic and self-revealing. "Dream Children" first appeared in the *London Magazine* for January, 1822, soon after the death of Lamb's brother John.

Canon Ainger says: "Inexpressibly touching, when we have learned to penetrate the thin disguise in which he clothes them, are the hoarded memories, the tender regrets, which Lamb, writing by his lonely hearth, thus ventured to commit to the uncertain sympathies of the great public. . . . And there is something of the magic of

genius, unless, indeed, it was a burst of uncontrollable anguish, in the revelation with which the dream ends."

In the present manuscript, the last sentence, in which is described the ending of the dream, is the only passage in the essay which has been erased and entirely rewritten.

Alice, the mother of the "Dream Children," is identified as Ann Simmons, Lamb's early love. She married a pawnbroker named Bartr*am*; hence the reference in the essay: "The children of Alice call Bartr*um* father."

"The most delightful paper, the most charming essay which the tender imagination of Charles Lamb conceived, represents him as sitting by his fireside on a winter night, telling stories to his own dear children, delighting in their society, until he suddenly comes to his old solitary bachelor self, and finds that they were but dream children who might have been, but never were." *Charles Dickens's Speeches.*

——— AUTOGRAPH LETTER from Charles Lamb to Mrs. William Hazlitt. No date, but written in November, 1823.

3 pp., 8vo, closely written.

This letter describes an incident which was shortly afterward made the subject of the essay "Amicus Redivivus," which appeared in the *London Magazine* in December, 1823.

" . . . Yesterday week, George Dyer called upon us at one o'clock (bright noonday), on his way to dine with Mrs. Barbauld at Newington. He sat with Mary about ½ an hour, & took leave. The maid saw him go out, from her kitchen window, but suddenly losing sight of him, ran up in a fright to Mary. G. D., instead of keeping the slip that leads to the gate, had deliberately, staff in hand, in broad open day, marched into the New River. . . . Who helped him out they can hardly tell, but between 'em they got him out, drench'd thro & thro. A mob collected by that time, & accompanied him in. 'Send for the doctor,' they said; and a one-eyed fellow, dirty & drunk, was fetched from the public house at the end, where it seems he lurks for the sake of picking up water-practice. . . . All my friends are open-mouth'd about having paling before the river,—but I cannot see that because a lunatic chuses to walk into a river with his eyes open at midday, I am any the more likely to be drowned in it, coming home at midnight. . . ."

——— AUTOGRAPH LETTER from Charles Lamb to Thomas Hood. Dated August 10, 1824.

4 pp., 8vo.

This is the earliest letter from Lamb to Hood that has been preserved.

" . . . My old New River has presented no extraordinary novelties lately; but there Hope sits every day, speculating upon traditionary gudgeons. I think she has taken the fisheries. I now know the reason why our forefathers were denominated East and West Angles. Yet there is no lack of spawn; for I wash my hands in fishets that come through the pump every morning thick as motelings. . . . You should also go to No. 13 Standgate Street,—a baker, who has the finest collection of marine mon-

sters in ten sea counties. . . . You have only to name the old gentleman in black (not the Devil) that lodged with him a week (he 'll remember) last July, and he will show courtesy. . . . I design to give up smoking, but I have not yet fixed upon the equivalent vice. I must have *quid pro quo*, or *quo pro quid*, as Tom Woodgate would correct me. . . ."

——— AUTOGRAPH LETTER to William Hone.

1 p., folio.

"The first bit of writing I have done these many weeks." Signed "C. Lamb, getting well, but weak."

——— ALBUM VERSES; with a Few Others. By Charles Lamb. (Vignette.) London, Moxon, 1830.

8vo. Original boards, with paper label; uncut; in a morocco case.
First edition.

On the title-page is Lamb's autograph inscription:

"Charles Lamb to his esteemed friend, John Thomas Smith Esq."

This was the first book published by Moxon. He had recently started in business, backed by Samuel Rogers, and he applied to Lamb for material for a book. "Album Verses" was made the object of a vicious attack by Jerdan and other critics of much self-importance in their day.

——— A BRIEF HISTORY OF CHRIST'S HOSPITAL. London, Effingham Wilson, 1830.

Post 8vo. Original boards.

Contains "On Christ's Hospital, and the Character of the Boys," by Charles Lamb.

——— SATAN IN SEARCH OF A WIFE; with the Whole Process of his Courtship and Marriage, and Who Danced at the Wedding. By an Eye Witness. (Illustrated.) London, Moxon, 1831.

12mo. Levant morocco; original paper covers preserved.
First edition.

Referring to this book, Lamb remarked to N. P. Willis (in 1834): "I am the publisher's ruin. My last poem won't sell a copy. Have you seen it, Mr. Willis? It 's only eighteen-pence, and I 'll give you sixpence towards it." The author soon regretted

that he had published this work. In February, 1833, he wrote to Moxon: "I wish you would omit 'by the author of Elia' now, in advertising that damn'd 'Devil's Wedding.'"

——— AUTOGRAPH LETTER from William Wordsworth to T. N. Talfourd.

4 pp., 4to.

Dated from Rydal Mount, on New Year's Day, 1835, three days after Lamb's death.

"Your letter brought a great shock to us all. I had not heard from yourself, when you were here, that anything was threatening Lamb's health, & Miss Hutchinson, who saw him late in the spring, reported that he was looking wonderfully well & appeared in excellent spirits. He has followed poor Coleridge within six months! It seems to us, upon reflection, that his sister will bear the loss of him better than he could have borne that of her, & we are bound to believe so, as it has pleased God to take him first. There seems to be, with respect to his dear sister, from your account, enough to provide her with all comforts which her melancholy situation will admit of. Should it, however, not be so, there can be no doubt that Lamb's surviving friends will be too happy to contribute whatever might be desired. I need scarcely have mentioned this, because L., tho' exceedingly generous and charitable above measure, was also prudent and thoughtful. . . . Our minds and hearts are full of this sad event, & we cannot but be very anxious to know the state of poor Miss Lamb's mind. . . . My little vol. is printed off, all but the last sheet. A copy will be sent to you, & the one designed for our dear departed friend may go to Moxon's to be delivered by Mrs. M. to Miss Lamb. . . ."

——— MRS. LEICESTER'S SCHOOL; or The History of Several Young Ladies, Related by Themselves. (Frontispiece and vignette title.) London, Baldwin & Cradock, 1836.

Post 8vo. Original boards, leather back, as issued.

On the title-page, in Mary Lamb's hand, is the inscription:

"To Emily Grace Wood."

Following the dedication, which is signed "M. B.," the first and last letters of Miss Lamb's name, she has written her name in full. The copyrights for this volume and "Tales from Shakespear" were sold by Mary Lamb to Baldwin & Cradock for £15.

——— POETRY FOR CHILDREN. By Charles and Mary Lamb. Edited and Prefaced by Richard Herne Shepherd. London, Basil Montagu Pickering, 1872.

Post 8vo. Original cloth boards, as issued.

Barry Cornwall's copy, with his autograph on the fly-leaf:

"B. W. Procter. 32 Weymouth street."

With the book-plate of Thomas Jefferson McKee.

LAMB, CHARLES. The Works of Michael Drayton, Esq., a Celebrated Poet in the Reigns of Queen Elizabeth, King James I, and Charles I; Containing The Battle of Agincourt, The Barons' Wars, Poli-Olbion, etc. Being all the Writings of that Celebrated Author; now first collected into one volume. London, 1748.

Folio. Old calf.

This book, "the Coryphæus of Lamb's collection," as Mr. Duyckinck called it, was doubtless the colonel of Elia's "ragged regiment," chosen for its great height and the comparatively good condition of its uniform. Lamb gave much attention to this volume, and it presents evidence of the thorough manner in which he studied a book. In addition to filling nineteen of its folio pages with writing in his "most clerkly hand," he has numbered the stanzas throughout and made many annotations.

On the blank leaf following the descriptive poem, "The Battle of Agincourt," Lamb has neatly written the fifteen eight-line stanzas of the spirited ballad on the same subject. On the next page following he has copied the verses "To the Worthy Knight and my Noble Friend, Sir Henry Goodere," four six-line stanzas. Another page is devoted to a transcript of the ballad of "Dowsabel," consisting of one hundred and twenty lines. This pastoral relates the adventures of Dowsabel, who, going a-maying, meets a shepherd of whom she becomes enamoured.

"In favor this same shepheard swayne
Was like the bedlam Tamburlayne,
Which helde prowd Kings in awe;
But meeke was he as lamb mought be;
And innocent of ill as he
Whom his lewd brother slaw."

In a brief courtship, Dowsabel is impressed by the arguments of the shepherd:

"With that she bent her snow-white knee;
Downe by the shepheard kneeled she,
And him she sweetely kissed;
With that the shepheard whoop'd for joy;
Quoth he: 'There 's never shepheard boy
That ever was so blist.' "

On page 182 Lamb has copied two of Drayton's shorter poems: one of nine stanzas, "To His Rival"; the other, the charming lyric, "To His Coy Love," beginning:

"I pray thee leave; love me no more;
Call home the heart you gave me."

The sixty-four lines of "The Sacrifice to Apollo" are in Lamb's autograph on page 184, and he has added the following note:

"A Room in the Devil Tavern in Fleet Street, so called; a bust of Apollo being in the room. Here Ben Jonson, Beaumont and Fletcher, and doubtless Drayton used to meet. Here, in somewhat after times, William Browne and George Wither held their poetic clubs. And here, so late as the year 17—, my father spoke some verses of his own composition to a Society for the Benefit of Widows. Apollo then stood over the mantelpiece. I myself remember the tavern with the sign of St. Dunstan taking the Devil by the nose, where Child's Place by Temple Bar now is."

Two of Skelton's poems (120 lines) have been transcribed by Lamb on page 196, and he has added this note:

"For a specimen of Skelton's manner in short rhymes, see blank leaves at the end of this book."

Upon the blank leaves referred to—four folio pages—is Skelton's poem, "A Little Book of Philip Sparrow"; the *seven hundred lines* in Lamb's autograph. Other poems copied in the book are "An Ode Written on the Peak" (42 lines), "A Hymn to His Lady's Birthday" (68 lines), "To Himself and the Harp" (95 lines), and "To the Virginian Voyage" (72 lines).

The sonnets of Drayton are printed without the prefatory sonnet, which Lamb has added, and there are other transcripts of poems, making in all about *seventeen hundred lines of verse, all in Lamb's autograph,* in addition to his annotations. Drayton was a favorite author with Elia. In the essay "Detached Thoughts on Books and Reading," he says: "The sweetest names, and which carry a perfume in the mention, are Kit Marlowe, Drayton, Drummond of Hawthornden, and Cowley."

——— The History of Philip de Commines, Knight, Lord of Argenton. The Fourth Edition, Corrected with Annotations. London: Printed for Samuel Mearne, John Martyn, and Henry Herringman. 1674.

Folio. Old calf.

This book belonged to Charles Lamb, who, on lending it to Coleridge, wrote the following on the fly-leaf:

"Read chapters 7, 8, 9, 10, 11, & 12 of the 6th Book of this History; of the pleasant end of King Lewis the 11th of France; particularly of his shifting his servants (page 206), alledging that Nature delighteth in variety; together with his ingenious contrivances (page 208) not to be thought dead; with the singular opinions of honest Comines concerning the virtues of the said Lewis; how he was the best of all the sovereign princes he had known in his time. A touch of his royal character, by way of commendation, I take it, occurs in page 39, near the bottom, and many such like panegyrical observations are scattered *passim.*"

There are a few other notes in Lamb's handwriting. This was one of the books which caused Lamb to make an exception of Coleridge in his injunction to his reader not to lend books: "Or if thy heart overfloweth to lend them, let it be to such a one as S. T. C. He will return them with usury, enriched with annotations tripling their value. Many are these precious MSS. of his . . . legible in my Daniel; in my old Burton; in Sir Thomas Browne. I counsel thee, shut not thy heart nor thy library against S. T. C."

On the inside back cover Coleridge has written:

"Memorabilia. 44, 45. The character of the English is soldierly, the same in all ages, and hid only for a small time by D. of Y.'s Generals of German Kings' mongrel choice. It is to be regretted that Commines gives no light as to the causes of the war on the part of Liege; what they complained of, &c. In Germany, in this and the preceding ages, the Free Towns were always in the right and the princes always the oppressors; a sad proof that small republics cannot wage war, in the long run, against arbitrary princes, though of domains equally small, with success, unless they admit a large portion of kingship and of aristocracy into their constitution. 91. The old adage that the English lose in the cabinet what they win in the field."

——— A Volume of Pamphlets; Collected by Charles Lamb. London, 1800, etc.

8vo. Old calf; in a morocco case.

On the front cover Lamb has written:

"The Remainder of Christ's Hospital. Return the volume when done with. C. L. For L. Hunt Esq."

Inside the front cover is the following table of contents in Lamb's autograph:

"This volume contains:
Antonio, a Tragedy, by Wm. Godwin.
Remorse, a Tragedy, by S. T. Coleridge.
Antiquity, a Farce, by B. Field.
Mr. Windham's Speech on Cruelty to Animals.
Letter to Mr. Windham on the same subject, by J. L."

Two other pamphlets were formerly in the volume, but they were removed, and Lamb then erased their titles from his table of contents. These titles may still be deciphered. The first was "On Christ's Hospital: from *Gent. Mag.*, June 1813 & Supplement. By C. L." The second was "Confessions of a Drunkard, from the *Philanthropic Mag.*, by C. L." The "Confessions of a Drunkard" was formerly supposed to have been first printed in the volume "Some Enquiries into the Effects of Fermented Liquors. By a Water Drinker," edited by Basil Montagu and published in 1814.

The five pamphlets remaining in the volume are all of interest on account of Lamb's association with them.

For Godwin's tragedy, "Antonio," Lamb wrote a prologue and an epilogue. The play's first night was its last, and in his essay on the old actors, in the *London Magazine*, Elia gives a graphic account of its performance and reception. Writing of the event to Manning, Lamb said: "We are damn'd! Not the facetious epilogue could save us."

For Coleridge's "Remorse" Lamb wrote a prologue which, according to Mr. J. Dykes Campbell, was one of the genuine "Rejected Addresses" sent to Drury Lane Theatre, rewritten and made to fit the occasion.

The farce "Antiquity" was the first book published by Lamb's intimate friend, Barron Field, to whom in later years he addressed some of his most charming letters.

By far the most interesting item in the volume is the only copy known—Charles

Lamb's own—of his brother John's pamphlet: "A Letter to the Right Honorable William Windham on his Opposition to Lord Erskine's Bill for the Prevention of Cruelty to Animals." This is the "book about humanity" referred to by Charles Lamb in his letter to Henry Crabb Robinson in 1810:

"My brother, whom you have met at my rooms, has written a book about humanity, which I transmit you herewith. Wilson, the publisher, has put it in his head that you can get it reviewed for him. . . . He teazes me to death with chusing to suppose that I could get it into all the reviews at a moment's notice. I!! who have been set up as a mark for them to throw at."

Talfourd, Canon Ainger, W. C. Hazlitt, and other biographers of Lamb knew of the existence of this work only through the references to it in correspondence. This copy was discovered and identified by Mr. L. S. Livingston. Mr. Windham's speech, which called forth John Lamb's reply, is also contained in this volume. Both pamphlets followed the introduction by Lord Erskine of a bill for the prevention of cruelty to animals. Windham's best argument is an ironical reference to the House of Lords legislating to prevent a post-boy from overtaxing his horse, although their lordships commit all kinds of cruelty in the name of "sport." John Lamb's reply is most interesting as a brief for ill-treated eels and lobsters.

——— A Playbill of "Antonio," William Godwin's tragedy.

With the following note in Charles Lamb's autograph:

"By Godwin. Damned with universal consent."

This is the playbill used by Lamb on the occasion of the solitary performance of Godwin's unfortunate drama. J. P. Kemble, Mrs. Siddons, and Charles Kemble figure in the cast.

——— Fragmenta Aurea. A Collection of all the Incomparable Peeces Written by Sir John Suckling and Published by a Friend to Perpetuate his Memory. Printed by His Owne Copies. London. Printed for Humphrey Moseley, and are to be sold at his shop, at the Signe of the Princes Armes, in St. Paul's Churchyard. MDCXLVI.

8vo. Old calf. (Lacks the portrait.)

This copy belonged to Charles Lamb, who has copied on the inside front cover an extract from Aubrey regarding Suckling:

"'He [Suckling] was the greatest gallant of his time, and the greatest gamester, both for bowling and cards, so that no shopkeeper would trust him for 6d, as to-day for instance he might by winning be worth £200; the next day he might not be worth half so much, or perhaps be sometimes *minus nihilo*. Sir W. (Davenant), who was his intimate friend and loved him entirely, would say that Sir J., when he was at his lowest

ebb in gaming—I mean when unfortunate—then would make himself most glorious in apparel, & said that it exalted his spirits & that he had then best luck when he was most gallant & his spirits were highest.

He was one of the best bowlers of his time in England. He played at cards rarely well and did use to practice by himself abed, and there studied the best way of managing the cards. MEM. His sisters coming to the Peccadillo bowling green, crying for the fear he should lose all their portions.' AUBREY.

Aubrey adds that he poisoned himself at Paris for lack of means, having wasted his substance."

There are notes by Lamb on twenty-three pages. In the middle of the "Aglaura" are stains where Lamb carelessly spilled a glass of gin. Chemical analysis has not been made. It may have been ale. The scorched margins of the book were caused, no doubt, by a pipe carelessly left by C. L. to mark his place. Prosaic scepticism, doubting these conclusions, is defied to disprove them!

——— THE LIFE OF JOHN BUNCLE, ESQ. Containing Various Observations and Reflections Made in Several Parts of the World, and Many Extraordinary Relations. (By Thomas Amory.) London, 1756.

Thick 8vo. Old calf.

Charles Lamb's copy of the first volume, with notes by Coleridge.
In 1797 Lamb wrote to Coleridge:

"I have been reading a most curious romance-like work, called 'The Life of John Buncle, Esq.' 'T is very interesting. . . . An infinite fund of pleasantry. John Buncle is a famous fine man, formed in Nature's most eccentric hour."

Elia lent the book to Coleridge, and in the essay "The Two Races of Men" laments the gaps in his book rows caused by borrowers.

"Here stood the Anatomy of Melancholy in sober state. There loitered The Complete Angler, quiet as in life. . . . In yonder nook, John Buncle, a widower volume, with 'eyes closed,' mourns his ravished mate."

The present volume is the "ravished mate," borrowed by "S. T. C."
One of Coleridge's notes is as follows:

"168–169. Wholly imaginary. There is not only no such place in Cumberland, Westmoreland, Lancashire, or the borders of Yorkshire, but none which by any exaggeration could be reconciled to the description. The Yorkshire mountains would be the most likely, but where is the lake? . . . Besides, there never was a time since the reign of William the Conqueror when the traveller would not have heard the name of the vale, of the next market town, of the stupendous mountain, &c., &c. It is pure fiction."

There are other notes by Coleridge. On page 175, where the author denies that the moon has any influence on the tides, S. T. C. pronounces him "a poor ignorant worthy fellow." Eventually the volume was returned to Lamb, as it was sent to America, with other books from his library, in 1848.

——— A Volume of Manuscript.

225 pp., post 8vo. Old boards; leather back; in a levant morocco case, lettered: "Coleridge's Christabel, etc. Charles Lamb's copy."

This book belonged originally to Sarah Stoddart, who married William Hazlitt. Her book-plate is in the volume, and in it she has copied a number of poems by Scott, Campbell, and others, including two poems by Lamb: "Epitaph for Mary Druitt" and "Sonnet to Mary Lamb." Coleridge's "Christabel" is copied in its entirety. Miss Stoddart was on terms of intimate friendship with Mary Lamb, to whom she probably lent the book, as there are pencil notes in Miss Lamb's hand. On the fly-leaf where "Christabel" is referred to Mary Lamb has written: "What a pity Coleridge never finished it!" On the last fly-leaf is a table of contents in the autograph of Charles Lamb, and the monogram "C. L." is scrawled on the cover.

The volume served Hazlitt as a note-book wherein he reported speeches by Lord Palmerston, Bathurst, and others. There are many pages of his writing. Finally its remaining leaves were utilized by Mrs. Hazlitt for recipes for home-made wines, currant, elder, and gooseberry. With its store of poetry, eloquence, and domestic recipes, the book was given by Mrs. Hazlitt to J. Payne Collier, who has written on the cover:

"C. Lamb's book once; then Wm. Hazlitt's."

On the fly-leaf Mr. Collier has added:

"This book was once the property of Mary Lamb; then afterward W. Hazlitt owned it."

——— Seven Lectures on Shakespeare and Milton. By the late S. T. Coleridge. Introductory Preface by J. Payne Collier. London, 1856.

Demy 8vo. Half levant.

In this book, page xxxix, Mr. Collier gives a description of the item immediately preceding:

"The history of the book is a little curious. It was given to me by William Hazlitt soon after he married, and I had it in my possession for several years. One day he called upon me and, seeing it on my shelves, he asked me to return it to him, which I did; and he kept it till not very long before his death, when he again presented it to me. I was the more glad to receive it back because, in the meantime, Hazlitt had used some of the blank leaves in it as a note-book, in which he took memoranda of the speeches of several public men, while he was in the pay of Perry of the *Morning Chronicle*."

Mr. Collier says further that he and Coleridge compared the latter's revised manuscript of "Christabel" with Miss Stoddart's copy of the original draft of the poem, and found many variations, some of which Mr. Collier quotes (pages xl to xliii).

——— THE FEAST OF THE POETS, with Notes and Other Pieces in Verse. By the Editor of the *Examiner* (Leigh Hunt). London, 1814.

Small 8vo. Original boards, uncut; in a morocco case.
First edition.

On the half-title is Leigh Hunt's autograph inscription:

"To Charles and Mary Lamb
with the author's grateful remembrances."

On the fly-leaf is the following in pencil:

"J. Henderson, from my dear friend George Boyle. This book was presented to me by my friend George Boyle, who had cut out the autograph and pasted it in his autograph album, but who very kindly sent me the inscription at my request, which I now restore to its original place."

On page 158 the word "whispering" is changed, in Lamb's hand, to "working." The front cover is broken off. Thomas Westwood has described the contempt with which Lamb would treat books given him by his literary friends. He was wont to throw them over the wall into his neighbor Westwood's garden. "A Leigh Hunt, for instance," says Westwood, "would come skimming to my feet, through the branches of the apple-tree. Our gardens were contiguous."

LAMB, MARY. AUTOGRAPH LETTER to Sarah Stoddart (Mrs. William Hazlitt). Dated November 9 and 14, 1805.

4 pp., folio.

" . . . After a very feverish night, I writ a letter to you; and have been distressed about it ever since. . . . My spirits have been so much hurt by my last illness, that at times I hardly know what I do. . . . If Charles, who must see my letter, was to know I had first written foolishly and then fretted about the event of my folly, he would both ways be angry with me. I would desire you to direct me at home, but your hand is so well known to Charles, that it would not do. . . . I was not able, you know, to notice, when I writ to Malta, your letter concerning an insult you received from a vile wretch there; and as I mostly show my letters to Charles, I have never named it since. . . . I do not mean to continue a secret correspondence, but you must oblige me with this one letter. In future I will always show my letters before they go, which will be a proper check upon my wayward pen."

——— AUTOGRAPH LETTER to Mrs. Clarkson, wife of Thomas Clarkson the abolitionist, friend of Wordsworth and Coleridge.

2 pp., 4to.

" . . . We wished ourselves with you at Grasmere. I rejoice to find both by yours & Miss Wordsworth's last letter, that they have so wonderfully borne up under their

sad affliction. We have heard no more of Coleridge. I will certainly write the instant I hear of him. I have not the most distant idea where it is probable he will land. This is Christmas day; it is a fine chearful morning, and I feel a kind of satisfaction that a sad and dreary year, as this has been to me and many of my best friends, is drawing to an end. . . . Charles wants to hear about Mr. Clarkson's Quaker book; in what state of forwardness it is. . . ."

Written on Christmas day, 1805.

——— AUTOGRAPH LETTER to Sarah Stoddart. Dated October, 1807.

3 pp., folio.

Interesting letter regarding Hazlitt's courtship and lovers' quarrels.

" . . . You know I make a pretence not to interfere; but, like all old maids, I feel a mighty solicitude about the event of love stories. I learn from the lover [Hazlitt] that he has not been so remiss in his duty as you supposed. . . . He tells me his was a very strange letter, and that probably it has affronted you. . . . Pray, by all means, preserve the said letter, that I may one day have the pleasure of seeing how Mr. Hazlitt treats of love. . . . Godwin's new tragedy will probably be damned the latter end of next week. Charles has written the prologue. Prologues and epilogues will be his death. . . . If I were sure you would not be quite starved to death nor beaten to a mummy, I should like to see Hazlitt and you come together, if (as Charles observes) it were only for the joke's sake."

Hazlitt and Miss Stoddart were married a few months later, but the "joke" proved a sorry one for both.

LANDOR, WALTER SAVAGE. THE PENTAMERON AND PENTALOGIA. London, 1837.

8vo. Bound by Zaehnsdorf; polished calf, uncut.
First edition.

With the autograph inscription:

"Walter S. Landor
to his friend Garrow."

——— ANDREA OF HUNGARY AND GIOVANNA OF NAPLES. London, 1839.

Large 8vo. Original boards, uncut; with paper label.
First edition.

With an autograph letter inserted.

LANG, ANDREW. THE LIBRARY. With a Chapter on Modern English Illustrated Books by Austin Dobson. Illustrated. London, 1881.

Post 8vo. Original cloth, uncut.
First edition.

On the fly-leaf is the autograph inscription:

"W. J. Thoms Esq
from A. Lang."

Inserted is an autograph letter from Mr. Lang to Mr. Thoms, presenting the book.

LOCKER-LAMPSON, FREDERICK. PATCHWORK. By Frederick Locker. (Vignette.) London, 1879.

Small 8vo. Original cloth, uncut.
First edition.

With autograph inscription to Henry S. Leigh, author of "Carols of Cockaigne" and "A Town Garland."

——— LYRA ELEGANTIARUM. Revised and enlarged edition. (Portrait.) London, 1891.

Crown 8vo. Original cloth.

With autograph inscription to Robert Hodgson.

——— THE ROWFANT LIBRARY. A Catalogue of the Books, Manuscripts, Autograph Letters, Drawings, and Pictures collected by Frederick Locker-Lampson. (Frontispiece by George Cruikshank and other illustrations.) London, Quaritch, 1886.

Royal 8vo. Original binding, cloth, roan back.

One of 150 copies printed.
Inserted is an autograph letter of Locker-Lampson regarding his autographs and pictures.

——— AN APPENDIX TO THE ROWFANT LIBRARY. A Catalogue of the Books, Manuscripts, Autograph Letters, etc.,

collected since the printing of the first catalogue, in 1886, by the late Frederick Locker-Lampson. London, Whittingham, 1900.

Royal 8vo. Original binding, cloth, roan back. Illustrated.

——— MANUSCRIPT, evidently a fragment of autobiography.

2 pp., 8vo.

"Do not despair. At first I had great difficulty in persuading editors to have anything to say to my verses. They were unanimous in declining them; but Thackeray believed in me & used to say, 'Never mind, Locker, our verse *may* be small beer, but at any rate, it is the right brew.' . . . I think if I wrote now, the editors might be more amiable, but it is too late, & this is what may be called the irony of destiny."

MACAULAY, THOMAS BABINGTON. POMPEII. A Poem which obtained the Chancellor's Medal at the Cambridge Commencement, July, 1819. By Thomas Babington Macaulay, of Trinity College.

Bound by Zaehnsdorf; mottled calf; in a slip case.
First edition. Rare. Macaulay's first book; privately printed.

Presentation copy.
On the title-page is Macaulay's autograph inscription:

"J. Barlow from the Author."

MEREDITH, GEORGE. THE SHAVING OF SHAGPAT. An Arabian Entertainment. By George Meredith. London, Chapman & Hall, 1856.

Crown 8vo. Original cloth, uncut.
First edition. The author's first prose work.

On the half-title is Meredith's autograph inscription:

"To the sage, the Heaven-descended Mentor, with the profound respect of the young Telemachus."

——— MODERN LOVE and Poems of the English Roadside, with Poems and Ballads. By George Meredith. London, Chapman & Hall, 1862.

Foolscap 8vo. Original cloth, uncut.
First edition. With an autograph letter inserted.

——— THE ORDEAL OF RICHARD FEVEREL. A History of a Father and Son. By George Meredith. London, Chapman & Hall, 1895.

Crown 8vo. Original cloth, uncut.

On the half-title is the autograph inscription:

"To Frank from George M."

Inserted is a characteristic letter from Meredith to "My dear Frank," 2½ pp. Dated November, 1895.

MOORE, THOMAS. POEMS BY MR. GRAY. With a Short Account of his Life and a Copy of his Last Will and Testament. Parma, Bodoni, 1793.

4to. Old calf.

On the fly-leaf, in the autograph of Thomas Moore, is the inscription:

"Bought at Parma for my dearest Bessy.
Nov. 29th, 1819."

Below this is the following in the autograph of Francis Chantrey, the sculptor:

"I certify that the above was written by my friend Thomas Moore in the Stamperia of Bodoni, at Parma.
FRANCIS CHANTREY."

The book contains Bessy Moore's book-plate. Moore's beloved Bessy was Miss Elizabeth Dyke, an actress, whom he married in 1811, when she was in her eighteenth year.

——— POEMS FROM THE PORTUGUESE of Luis de Camoens; with Remarks on his Life and Writings, &c. By Lord Viscount Strangford. (Portrait.) London, 1805.

12mo. Old red morocco, gilt edges.

Presentation copy to Thomas Moore from Robert Chappell.

——— THE POETICAL WORKS OF THE LATE THOMAS LITTLE, ESQ. London, 1817.

12mo. Old russia, gilt.

The acquaintance between Moore and Byron began with the latter's satirical comments upon these poems in "English Bards and Scotch Reviewers."

——— THE EPICUREAN, a Tale, and ALCIPHRON, a Poem. By Thomas Moore, Esq. With illustrations by J. M. W. Turner, R.A. London, 1839.

Bound by Tout; polished calf, uncut.
First edition with Turner's engravings.

With three autograph letters of Thomas Moore.

NEWMAN, JOHN HENRY, CARDINAL. VERSES ON VARIOUS OCCASIONS. London, 1868.

Foolscap 8vo. Original cloth, uncut.
First edition.

Frederick Locker-Lampson's copy, with his book-plate.

ROGERS, SAMUEL. ITALY, a Poem. By Samuel Rogers. (Illustrated with fifty-six steel engravings by Finden, after Turner and Stothard.) London, 1830.

8vo. Bound by Hayday in green crimped morocco.
First edition. First issue, with proofs (before letters) of the engravings.

On the fly-leaf is Rogers's autograph inscription:

"To M. T. from her affectionate brother
S. R."

Inserted is an autograph letter from Rogers to his sister.

——— POEMS. By Samuel Rogers. (Illustrated with seventy-three Engravings by Finden, after Stothard and Turner.) London, 1834.

8vo. Bound by Hayday in green crimped morocco.
First edition. First issue, with the misplaced plate.

With Rogers's autograph inscription:

"To M. T. from her affect. brother.
Jan. 10th, 1834."

Rogers's cadaverous countenance was the subject of many unseemly jests. Lord Alvanley once asked him why, now that he could afford it, he did not keep a hearse.

ROSSETTI, DANTE GABRIEL. SIR HUGH THE HERON, a Legendary Tale, in four parts. By Gabriel Rossetti, Jr. (Quotation from "Marmion.") G. Polidori's Private Press, 15 Park Village East, Regent's Park. (For Private Circulation Only.) London, 1843.

Small 4to. Original paper covers, uncut; in a morocco case.
First edition.

Mr. W. M. Rossetti is authority for the statement that this, the first poem written by Dante Gabriel Rossetti, was founded upon a story by Allan Cunningham. The poet left among his papers a memorandum regarding "Sir Hugh the Heron," saying that it was written at the age of twelve, but put aside and revised two years later, when his grandfather offered to print it on his private press. Mr. W. M. Rossetti states that his brother, in after life, hated any allusion to "Sir Hugh," and requested the destruction of all copies obtainable. Mr. W. M. Rossetti had kept a few copies, but at the poet's request destroyed them. "The ballad exists," says Mr. Rossetti, "only for a dozen or so of curious collectors here and there, and for readers in the British Museum Library." It is likely that there are not more than five or six copies in existence. The book has appeared in the auction-room but twice in the last ten years, which would indicate that it is a greater rarity than Browning's "Pauline."

——— WILLIAM AND MARY. A Ballad. The original manuscript.

Consisting of twenty-six stanzas of four lines each, written on four quarto pages, entirely in Rossetti's autograph. Inclosed in a morocco case.

The manuscript is signed "G. Rossetti" and, in parentheses, "Gabriel Charles Rossetti." Mr. W. M. Rossetti states that this poem was written by Dante Gabriel Rossetti in his fifteenth year, thus antedating his translation of Bürger's "Lenore." A letter—the item next following—shows that Rossetti had carefully studied Percy's "Reliques," and this poem is written in imitation of the style of the old English ballads, with much affectation of archaic phrase and spelling. Mr. W. M. Rossetti says that these verses and an illustrative drawing were sent to a magazine but not accepted.

——— AUTOGRAPH LETTER.

4 pp., 8vo.

Written by Rossetti, in his fifteenth year, to his grandfather, G. Polidori, who published "Sir Hugh the Heron." The letter is a criticism of a poem written by Mr. Polidori:

"On returning home and looking over your volume of poetry, I was greatly surprised at discovering, in your ode 'A Clori,' a most singular resemblance to a little poem contained in Percy's 'Reliques of English Poetry'; it being the same, verse by verse. . . . The only difference between your composition and the above is, as you perceive, the addition by you of two stanzas—judiciously, I think, inasmuch as they complete the idea. . . . It is certainly a most singular literary coincidence. I remain, dear Grandpapa, your affectionate grandson, GABRIEL CHARLES ROSSETTI."

Mr. W. M. Rossetti has added the note: "The signature 'Dante Gabriel' not adopted till about 1849."

——— ORIGINAL PEN-AND-INK DRAWING by Dante Gabriel Rossetti: "Rienzi, the Last of the Tribunes." Signed "Gabriel Rossetti fecit, July 3d, 1840."

Height of figure, 9 inches.

An elaborately finished but boyish drawing by Rossetti when in his twelfth year. On the reverse is a statement, signed by Mr. W. M. Rossetti, to the effect that this drawing is from his own collection. He also refers to it in the "Life of Rossetti":

"Three separate figures from Bulwer's 'Rienzi,' May to July, 1840, come next; done with pen and ink in a painstaking manner, though not with anything in character or costume which Dante derived from his beloved theatrical characters."

This allusion is to the fondness which Rossetti had, as a boy, for the sheets of figures to be cut out and used for a toy theatre. This taste was shared by Robert Louis Stevenson, who, in his essay "Penny Plain; Tuppence Colored," indulges in affectionate reminiscences of these paper dolls.

——— THE GERM; Thoughts Towards Nature in Poetry, Literature, and Art. The four numbers, complete (all published). London, Aylott & Jones, 1850.

8vo. Levant morocco; with all the original paper covers preserved.

On the cover of the first number is the following inscription:

"A. H. Clough Esq., with the Editor's (Mr. William Rossetti's) compliments. Care of Dr. Heimann."

In the first number of *The Germ* was a review of Clough's poem, "The Bothie of Toper-na-fuosich." These four numbers of *The Germ* were presented to Clough by Mr. Rossetti; but when they came into the possession of the present owner, the only leaves opened were those containing the review. The author of "The Bothie" apparently cared more for the criticism of his own work than for "The Blessed Damozel," which first appeared in *The Germ,* together with "Hand and Soul," "My Sister's Sleep," and several other poems by Rossetti. Among the contributors were Millais, Holman Hunt, Christina Rossetti, Coventry Patmore, and W. Bell Scott.

A Drawing by Rossetti
In his Twelfth Year

"This little magazine, a set of which is a rare bibliographical curiosity, has a significance of a very marked kind. It is all fragrant of sincere and enthusiastic youth and artistic purpose. . . . The little pages are glorified by the distinction which so many of the group afterwards achieved."

Arthur C. Benson, *Life of Rossetti.*

——— HAND AND SOUL. London (n. d. [1850]).

Small 8vo. Original paper wrappers, in a morocco case.
First edition.

On the cover is the autograph of Mr. W. M. Rossetti:

"W. M. Rossetti
from Gabriel's books, 1882."

According to Slater's "Early Editions," "only a few copies of this pamphlet were circulated among friends."

Mr. Hall Caine, in his "Recollections of Rossetti," says: "That 'Hand and Soul' was written in a single night seems extraordinary when viewed in relation to its sustained beauty; but it is done in a breath, and has all the excellences of fervor and force that result from that method of composition only."

——— THE EARLY ITALIAN POETS; from Ciullo D'Alcamo to Dante Alighieri (1100, 1200, 1300); in the Original Metres, Together with Dante's Vita Nuova, Translated by D. G. Rossetti. London, Smith, Elder & Co., 1861.

Crown 8vo. Bound by Zaehnsdorf; dark blue levant, tooled in the design made by Rossetti for his books; uncut; original cover preserved.
First edition.

With the following autograph inscription:

"To Dr. Halle,
With regards and compliments.
D. G. Rossetti, 1869."

——— AUTOGRAPH LETTER from Rossetti to W. J. Linton.

3 pp., 8vo. On mourning paper.

Written shortly after the death of Mrs. Rossetti:

"45 UPPER ALBANY STREET
12th March, 1862.

MY DEAR LINTON: I must not forget to thank you now for the warm and friendly letter I had from you. I should not have hesitated, had the opportunity existed, accepting your offer of service. It is useless saying anything of the dreadful time which

is just past, but which must cast a gloom on all the future for me. The only possible refuge will be in work, and I must feel thankful now for all obligations connected with it, as they will be the best means of enabling me to work with energy. The old place has become unbearable now, & I have hopes that my mother, brother, and sisters will accompany me in a removal which will probably be to Chelsea. But we shall not get settled for some months yet, & meanwhile I am staying at my mother's. I am, my dear Linton, Very sincerely yours,

D. G. Rossetti."

——— Autograph Letter from D. G. Rossetti to his mother. Written December 15, 1863.

3 pp., 8vo.

Mentions a family party which is to include his sisters and brother. "I am asking Miss Heaton; also Browning and the Browns. Neds also."

"The Browns" were Ford Madox Brown and his wife; the "Neds," E. Burne-Jones and his wife.

——— Poems. By Dante Gabriel Rossetti. London, F. S. Ellis, 1870.

8vo. Bound by Zaehnsdorf; dark blue levant, tooled in the design made by Rossetti for his books; uncut; original cover preserved.

First edition.

On the half-title is the autograph inscription:

"To Miss Crabb
With D. G. Rossetti's kind regards,
April, 1870."

——— Dante and his Circle: With the Italian Poets Preceding Him. (1100–1200–1300.) A Collection of Lyrics Edited, and Translated in the Original Metres, by Dante Gabriel Rossetti. Revised and Rearranged Edition. London, Ellis & White, 1874.

Crown 8vo. Original cloth; in a levant morocco case.

On the fly-leaf is Rossetti's autograph inscription:

"To Alice Wilding
from her old friend
D. G. Rossetti.
1875."

Inserted is an autograph letter from John Ruskin to Rossetti:

"Dear Rossetti: What is the exact meaning of 'di mano in mano' in Leonardo's first chapter? I 've always read Italian carelessly, merely to get at the main import, and now I am continually stumbling on phrases I am not sure of. . . . William has been sending me some nice books lately. I hope to see you both when I 've done that Oxford work for this spring. . . .

Ever your affect'e

J. Ruskin."

At the top of the letter is a note in Rossetti's hand:

"Dear W. [William M. Rossetti]:
Have you got the book, and if so, can you attend to this for Ruskin?"

Ruskin paid the expenses of the publication of this work. Miss Wilding, to whom this copy was presented, posed for several of Rossetti's paintings.

——— Verses. By Dante Gabriel Rossetti. London, Privately Printed, 1881.

12 pp., post 8vo. Original paper covers, uncut.

Inserted is an autograph letter from Rossetti to Dr. Hueffer, with addressed envelope. This letter refers to the two sonnets which were excluded from his published volume. Rossetti says of them:

"I send you two sonnets. Print whichever you like. I should like the political one (with date of writing), as it has become prophetic; but I suppose you will 'funk' the simile employed, as I did after putting it in type for my book. The other I excluded also, on account of its isolated character among my sonnets; but as to my own liking, I should have been glad to include either."

The two sonnets still remain unpublished, although one is printed in this pamphlet, of which a few copies were given to friends. The sonnet which the poet expected Hueffer to reject is "After the French Liberation of Italy," written in 1869. The "simile employed" certainly would have shocked the opponents of "The Fleshly School of Poetry."

——— Ballads and Sonnets. By Dante Gabriel Rossetti. London, Ellis & White, 1881.

Crown 8vo. Sheets in a cloth cover designed by the author and used afterward for the published book. Inclosed in a levant morocco case.

The proof-sheets of the first edition, with many corrections and alterations signed by the poet. There are two "Contents" pages in Rossetti's hand: one for the beginning of the book; the other an arrangement of the sonnets in "The House of Life." The poet's corrections are very numerous, nine of the longer comments and notes to the printer being signed in full. The arrangement of the poems is altered, lines are rewritten, and titles changed. An interesting revision is made on the preliminary page to "The House of Life." In the proof page there is the following note:

"The present full series of 'The House of Life' consists of sonnets only. It will be evident that many among those now first added are still the work of earlier years. To speak in the first person is often to speak most vividly; but these emotional poems are in no sense 'occasional.' The 'Life' involved is life representative, as associated with love and death, with aspiration and foreboding, or with ideal art and beauty. Whether the recorded moment exist in the region of fact or of thought is a question indifferent to the Muse, so long only as her touch can quicken it."

Rossetti has marked out the last sentence, and has written: "Should this sheet have already gone to press, it will be necessary to have a cancel leaf & restore as below. D. G. Rossetti."

In the first edition of the book, only the first two sentences in the preliminary paragraph appear; all after the words "earlier years" is omitted. Notwithstanding the denial of the personal element, it is well known that most of the sonnets were inspired by Rossetti's wife and were among the poems buried with her.

——— BALLADS AND SONNETS. By Dante Gabriel Rossetti. London, Ellis & White, 1881.

Crown 8vo. Bound by Zaehnsdorf; dark blue levant, tooled in Rossetti's own design; uncut; original cover preserved.

First edition.

With Rossetti's autograph inscription:

"To Harry V. Tebbs,
from his friend
D. G. Rossetti. 1881."

Inserted are the original manuscripts of two of Rossetti's sonnets. One of these is "On the Site of a Mulberry Tree Planted by Shakespeare; cut down by the Rev'd. F. Gastrell." The manuscript differs from the printed sonnet. The last line is

"Some tailor's ninth allotment of a ghost."

In the printed version the word "tailor" is changed to "starveling" in order that no offense might be given to the sartorial profession, although the point of the line is injured thereby.

Henry Angelo, in his "Reminiscences," says of Gastrell's vandalism: "The first emotion excited by the discovery of this profanation was astonishment. This was succeeded by a general fury against the perpetrator. The enraged populace surrounded the premises, and vowed vengeance against Gastrell and his family. He absconded in terror; and such was the resentment of the townspeople that they resolved not only to banish him, but that no one of his name should thenceforth be allowed to dwell among them."

The other manuscript sonnet inserted is "Our Lady of the Rocks."

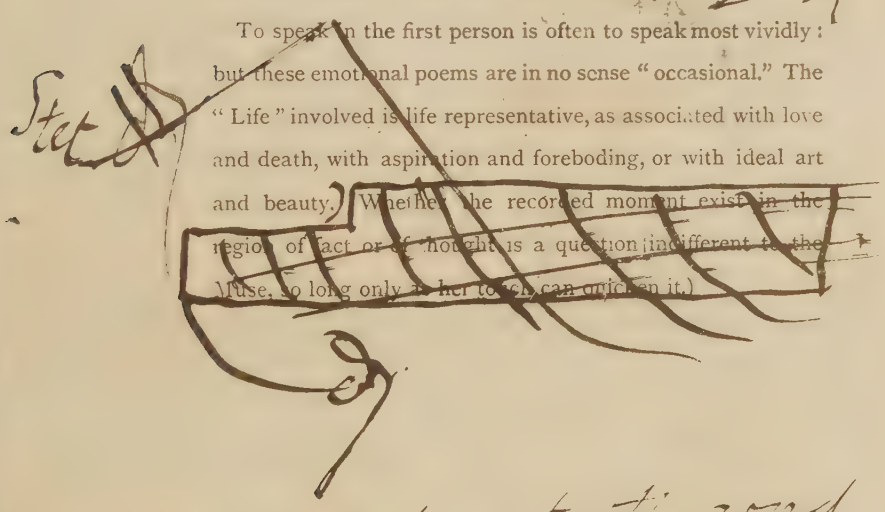
——— A TREASURY OF ENGLISH SONNETS. Edited from the Original Sources, with Notes and Illustrations, by D. M. Main. Manchester, 1880.

Should this sheet have already gone to Press, it will be necessary to have a cancel leaf & revise as below.

D G Rossetti

(The present full series of *The House of Life* consists of sonnets only. It will be evident that many among those now first added are still the work of earlier years.

To speak in the first person is often to speak most vividly: but these emotional poems are in no sense "occasional." The "Life" involved is life representative, as associated with love and death, with aspiration and foreboding, or with ideal art and beauty. Whether the recorded moment exist in the region of fact or of thought is a question indifferent to the Muse, so long only as her touch can quicken it.)



Return down to the word "Beauty."

A Proof Page of
"Ballads and Sonnets"

Crown 8vo. Bound in levant morocco, uncut.

This copy belonged to Dante Gabriel Rossetti, and is interesting as showing his taste and preferences in poetry. He has marked the sonnets that he most admired, with one, two, or three crosses, according to their degree of excellence. There are also marginal criticisms. Rossetti's signature in pencil is on the fly-leaf. The book afterward belonged to the poet's friend H. V. Tebbs, whose monogram is tooled on the binding.

W. Holman Hunt states that, when the Pre-Raphaelite Brotherhood was organized, Rossetti drew up a list of immortals, belief in whom constituted the creed of the Brotherhood, "and there exists no other immortality than what is centred in their names." This list includes fifty-seven names, ranging from the Founder of Christianity to the author of "Stories after Nature." The comparative merit of these immortals was indicated by Rossetti in the same manner that he employed in classifying the sonnets in this book—by a series of crosses. The name of Christ was pre-eminent, with four crosses. Shakespeare and the author of the Book of Job were given three. Dante, Shelley, Keats, Browning, and a few others had two; Tennyson and Raphael, one. The list included the names of Poe, Longfellow, and Emerson. This was in 1848, when Rossetti was in his twentieth year.

——— (WILLIAM ALLINGHAM.) DAY AND NIGHT SONGS and The Music-Master, a Love Poem. By William Allingham. With nine woodcuts (including one by Rossetti and one by Millais). London, 1860.

Post 8vo. Original cloth, uncut.
First edition.

On the half-title is Allingham's autograph inscription to William H. Ward.

——— (WILLIAM ALLINGHAM.) FLOWER PIECES and Other Poems. By William Allingham. With two designs by Dante Gabriel Rossetti. London, 1888.

Post 8vo. Original boards, uncut.
First edition.

Inserted is an autograph letter from John Ruskin to Rossetti, dated May 5, 1855. 1 p., folio. An interesting letter on art matters, suggesting theories regarding the colors used by Turner to produce certain effects. Ruskin was one of the first to appreciate Rossetti as a painter, and to give him encouragement by criticism and the purchase of his pictures.

ROSSETTI, CHRISTINA G. VERSES. Dedicated to her Mother. (Quotation from Metastasio.) Privately printed at G. Polidori's, No. 15 Park Village East, Regent's Park. London, 1847.

12mo. Original cloth boards, uncut.
First edition.

On the fly-leaf is Miss Rossetti's inscription:

"Charles Hare, Esq., M.D.
With C. G. R.'s Compliments. 1847."

This is Miss Rossetti's first book, printed by her grandfather, who, in a preface, states that the poems were written between the ages of twelve and sixteen.

Inserted at the end of the book is an unpublished autograph poem by Miss Rossetti, written in June, 1849, and presented to Dr. Hare.

"LOOKING FORWARD

Sleep, let me sleep, for I am sick of care;
Sleep, let me sleep, for my pain wearies me.
Shut out the light; thicken the heavy air
With drowsy incense; let a distant stream
Of music lull me, languid as a dream,
Soft as the whisper of a summer sea.

Pluck me no rose that groweth on a thorn,
Nor myrtle white and cold as snow in June,
Fit for a virgin on her marriage morn;
But bring me poppies brimmed with sleepy death,
And ivy choking what it garlandeth
And primroses that open to the moon.

Listen, the music swells into a song,
A simple song I loved in days of yore;
The echoes take it up and up along
The hills, and the wind blows it back again.
Peace, peace, there is a memory in that strain
Of happy days that shall return no more.

Oh peace, your music wakeneth old thought,
But not old hope that made my life so sweet,
Only the longing that must end in nought.
Have patience with me, friends, a little while;
For soon where you shall dance and sing and smile,
My quickened dust shall blossom at your feet.

Sweet thought that I may yet live and grow green,
That leaves may yet spring from the withered root,
And birds and flowers and berries half unseen.
Then if you haply muse upon the past,
Say this: poor child, she hath her wish at last;
Barren thro' life, but in death bearing fruit.
8th June, 1849."

——— GOBLIN MARKET and Other Poems. By Christina G. Rossetti. With two designs by D. G. Rossetti. London-Cambridge, 1862.

Foolscap 8vo. Original cloth, uncut.
First edition.

On the title-page is Rossetti's autograph inscription:

"Algernon Swinburne
from his friend, D. G. Rossetti. 1862."

Given to Swinburne four years before the publication of "Poems and Ballads" made him famous. On the poem, "My Dream," D. G. Rossetti has made several notes in pencil, by way of facetious commentary.

——— THE PRINCE'S PROGRESS, and Other Poems. By Christina Rossetti. With two engravings on wood from designs by D. G. Rossetti. London, 1866.

Foolscap 8vo. Original cloth, uncut.
First edition.

Inserted is an autograph letter of Miss Rossetti.

——— COMMONPLACE, and Other Short Stories. By Christina G. Rossetti. London, 1870.

Crown 8vo. Original cloth, uncut.
First edition.

On the fly-leaf is Miss Rossetti's autograph inscription:

"Mrs. Webster from Christina G. Rossetti
November 16, 1887."

On the title-page is Mrs. Webster's autograph:

"Augusta Webster. Sent me by Miss Rossetti."

——— SING-SONG. A Nursery Rhyme Book. By Christina G. Rossetti. With 120 Illustrations by Arthur Hughes, engraved by the Brothers Dalziel. London, 1872.

Small 4to. Original cloth, gilt edges as issued.
First edition.

On the fly-leaf in Miss Rossetti's hand:

"To Gabriel Dante Rossetti
With Love."

——— SPEAKING LIKENESSES. By Christina Rossetti. With Pictures Thereof by Arthur Hughes. London, 1874.

Crown 8vo. Original cloth; gilt edges as issued.
First edition.

——— A PAGEANT and Other Poems. By Christina G. Rossetti. London, 1881.

Foolscap 8vo. Original cloth, uncut.
First edition.

On the fly-leaf is Miss Rossetti's autograph inscription to "Lewis Carroll," author of "Alice in Wonderland":

"The Rev'd C. L. Dodgson
from his obliged friend
Christina G. Rossetti."

(See Lewis Carroll's works for the copy of "Alice" given by him to Miss Rossetti.)

——— ORIGINAL MANUSCRIPT of Christina Rossetti's poem "The Months, a Pageant."

Written on eleven quarto pages with title-page and signature. Miss Rossetti's longest and most important poem.

ROSSETTI, MARIA FRANCESCA. A SHADOW OF DANTE; being an Essay toward Studying Himself, his World, and his Pilgrimage. London, 1871.

Crown 8vo. Original cloth; uncut.
First edition.

The symbolical design for the binding—wings and passion-flowers—was made by D. G. Rossetti for his sister's book.

RUSKIN, JOHN. THE CROWN OF WILD OLIVE. Three Lectures on Work, Traffic, and War. By John Ruskin, M.A. London, 1866.

Foolscap 8vo. Original cloth, gilt edges as issued.
First edition.

On the title-page is Ruskin's autograph inscription:

"A. J. Woodhouse, Esq.
With the Author's sincere regards.
1866."

Inserted is an autograph letter (3 pp., 8vo) from Ruskin to Woodhouse.

" . . . Let me say one word more about rogues. I do not think it possible to be *strong* in evil. All evil means weakness. A boy may run away from home and run an hotel bill which he cannot pay, because he has more nerve and more wit than another boy who would have done the same if he dared—and thus a rogue in *act* may often be a stronger and ultimately a better man, than a rogue in *desire* only. But both are weaker than a boy who, having equal nerve and equal wit, has more love of his father than to grieve him for the sake of a stolen dinner. . . ."

The letter discusses the subject of religious conversion, and a postscript adds: "Teeth all right except at cold water time."

——— (C. C. J. BUNSEN.) EGYPT'S PLACE IN UNIVERSAL HISTORY: an Historical Investigation in Five Books. Translated from the German by Charles H. Cottrell, M.A. Illustrated. London, 1848.

2 vols., large 8vo. Original cloth.

This copy belonged to John Ruskin and contains many notes in his handwriting, most of them displaying intolerance and irritability. On the half-title of the first volume Ruskin has written:

"Thrown out with other rubbish.
J. RUSKIN.
BRANTWOOD, 3d April, 1880."

The frontispiece of Volume I is a representation of the Great Sphinx, over which Ruskin has written: "Portrait of the author." On the portrait of Niebuhr he has written "Modern art and intelligence." The translator's dedicatory poem to Niebuhr has been scratched over with vicious pen-strokes followed by the initials "J. R." and the comment: "What! You assured ass, you!" The half-title of the second volume has Ruskin's signature and the words "Thrown out." On page 87, where the author refers to the nine royal tombs, Ruskin has written: "Which nine, and be —— to you?" There are other comments of the same sort.

Sometimes Ruskin's criticisms lead one to suspect that he was not always quite

sane—for example, his comment on Grote's "History of Greece": "There is probably no commercial establishment between Charing Cross and the Bank, whose head clerk could not have written a better History of Greece."

——— RUSKIN'S ROMANCE. Privately printed, 1889.

Crown 8vo. Paper covers.

A brief recital of the story of Ruskin's marriage, his divorce, and the marriage of the former Mrs. Ruskin to Sir John Millais. Inserted is an account of Ruskin's "love affair" with Rosie La Touche, also an autograph letter, signed "J. R.," regarding medals and gems.

SCOTT, SIR WALTER. SIR TRISTREM, a Metrical Romance of the Thirteenth Century. By Thomas of Erceldoune, called the Rhymer. Edited from the Auchinleck MS. by Walter Scott, Esq., Advocate. Edinburgh, Ballantyne, 1804.

Large 8vo. Bound by Hayday; morocco.
First edition.

On the half-title is Scott's autograph inscription:

"Thomas Thompson Esq., from his affectionate friend
the Editor."

Rare; having been published before any of Scott's more famous works had established his reputation.

Of Thomas Thompson, Lockhart says: "Among the most intimate of Scott's daily associates from this time and during all his subsequent attendance at the bar was the first legal antiquary of our time in Scotland, Mr. Thomas Thompson." Sir Walter, in a letter to George Ellis regarding "Sir Tristrem" (1801), speaks of Mr. Thompson as "one of my dearest friends." Again, in 1806, Scott wrote to Ellis: "Have you seen my friend Tom Thompson? He understands more of old books, old laws, and old history than any man in Scotland."

The book contains the colored heraldic book-plate of Joseph King Eyton.

——— AUTOGRAPH LETTER from Walter Scott to "Willie" Laidlaw. Dated "Abbotsford, 2d December, 1817."

4 pp., 4to.

Long and interesting letter regarding personal and business matters. Laidlaw was Scott's confidential friend for many years, and acted as steward of his estate.

——— MINIATURE ON IVORY. Portrait of Scott presented to his daughter, Mrs. Lockhart.

With a letter of Scott to his daughter.

PERCY BYSSHE SHELLEY

SHELLEY, PERCY BYSSHE. GRADUS AD PARNASSUM; sive Novus Synonymorum, Epithetorum, Versuum ac Phrasium Poeticarum Thesaurus. Londini, M DCCC II.

Crown 8vo. Old calf; in a case.

One of Shelley's school-books. On the title-page is the autograph signature:

"P. B. Shelley,
Eton, 1806."

Shelley's name is written on the binding, where there is also a rough sketch of a head.

The poet's name is to be found in the entrance book at Eton, under the date July 30, 1804. His head-master was Dr. Keate, of whom it was said that "he had flogged half the ministers, secretaries, bishops, generals, and dukes of the present century."

——— AUTOGRAPH LETTER, written May 20, 1810, to his intimate friend Edward Graham.

3 pp., 4to. In a fireproof cover inclosed in a levant morocco case.

Mr. Buxton Forman, in his Shelley bibliography, mentions three letters written from Eton to Graham; but this letter was unknown to him and has never been published.

Edward Fergus Graham was a son of an officer in the army, and when very young attracted the attention of Timothy Shelley, at whose expense the boy was educated. In Mr. Shelley's house young Graham was brought up, and he and Percy Shelley were like brothers. In 1810 Graham was studying music in London, a pupil of the celebrated pianist Joseph Woelfl.

Portions of the letter are as follows:

" . . . I may be very far gone in romance, but I have knowledge enough of the world to perceive that no disinterested motive can lead a man to enter into a friendship with another, with whose temper, capacity, and talents he is most certainly ignorant. If he takes me for anyone whose character I have drawn in 'Zastrozzi,' he is mistaken quite. . . . I act unlike every other mortal enough, in all conscience, without seeking for more Quixotic adventures such as contracting heroic sentiments. Heavens! if I had *condescended,* as he calls it, what a long letter I should have had by to-day's post! . . ."

Shelley was eighteen years old when he wrote this. The correspondent referred to was probably W. H. Merle, at that time an assistant in the shop of Ackermann, the publisher. Merle was the author of recollections of Shelley published in *Fraser's Magazine* in 1841.

——— ZASTROZZI, a Romance. By P. B. S. (Quotation.) London, 1810.

12mo. Original boards with paper label; uncut; in a morocco case.
First edition.

On the half-title is Shelley's autograph inscription:

"With the Author's best compliments."

Beneath this the recipient has written his name, "G. H. Dashwood," and also Shelley's name, to identify the author, whose initials only are on the title-page. On the same page is the autograph of a subsequent owner of the book, "E. Dashwood, 1853."

At the time "Zastrozzi" was written Shelley and his sister Elizabeth were under the influence of the Ann Radcliffe and "Monk" Lewis school of fiction. A letter written by the brother and sister, in April, 1810, to Edward Graham is a burlesque of the style of these lurid romances. Elizabeth—then in her fifteenth year—bids Graham:

"Never mind the death-demons and skeletons dripping with the putrefaction of the grave that occasionally may blast your straining eye-ball. Persevere, even though hell and destruction should yawn beneath your feet."

In this letter the only portion that is not a travesty is the following in Shelley's hand:

"Send two 'Zastrozzis' to Sir J. Dashwood in Harley street, directed to F. Dashwood, Esq."

This is the only presentation copy of Shelley's first book known to the deponent. There was none in the Stafford House Shelley-Keats Exhibition in 1907, where some of the finest collections in England were represented.

——— POEMS BY MR. GRAY. London, Dodsley, 1768.

Post 8vo. Old calf, gilt; in a levant morocco case.
The first collected edition.

This copy belonged to Shelley, and has his autograph on the fly-leaf: "Percy B. Shelley, 1810." A note in pencil states that the book afterward belonged to Thomas Love Peacock.

Books that belonged to Shelley are rarely met with. "Shelley's library," says Medwin, "was very limited. He used to say that a good library consisted not in many books, but a few chosen ones."

——— St. Irvyne; or The Rosicrucian: a Romance. By a Gentleman of the University of Oxford. London, Stockdale, 1811.

Tall 12mo. Original boards, uncut; in a morocco case.
First edition.

This copy belonged to Mr. Henry Slatter, of the firm of Munday & Slatter, publishers at Oxford. On the inside front cover is written:

"H. Slatter,
Oxford.
Not for sale."

Following this, in a different hand:

"Written by Percy Bysshe Shelley, of University College, eldest son of Sir Timothy Shelley, Bart."

The first inscription may be in Shelley's writing. It bears a strong resemblance to it; and it is more than likely that Shelley gave the book to Mr. Slatter. It was in the shop of Munday & Slatter that "The Necessity of Atheism" was on sale for twenty minutes before it was pounced upon by the authorities. According to Mr. Slatter's own account, he and his partner then went into a back kitchen and burned all the copies of "The Necessity of Atheism," excepting two which had been sold. A letter written by Mr. Slatter is printed as a note in Robert Montgomery's "Oxford," and gives some interesting particulars of Shelley's manner of composition. The words "not for sale" are characteristic of Shelley's pose at the period. "St. Irvyne" was published for sale, but it did not sell.

Mr. Jeaffreson says: "'St. Irvyne' contains six sets of verses that are interesting examples of the earliest fruits of the poetical disposition which soon developed into genius." One of these, however, indicates nothing but Shelley's familiarity with Byron's "Hours of Idleness." Byron wrote:

"Shades of the dead! have I not heard your voices
Rise on the night-rolling breath of the gale?"

Shelley's lines begin:

"Ghosts of the dead! have I not heard your yelling
Rise on the night-rolling breath of the blast?"

When "Original Poetry by Victor and Cazire" appeared in 1810, the publisher—Stockdale—called Shelley's attention to the fact that the "original poetry" included a poem by "Monk" Lewis. Shelley "expressed the warmest resentment at the imposition practised on him by his coadjutor." In the lines quoted above, Shelley changed three of Byron's words and published the verses as his own. This suggests that the youthful poet's "warm resentment" was feigned. If he appropriated Byron's lines, why not those of Lewis? That Shelley's associate in the authorship of the "Victor and Cazire" volume was his sister Elizabeth is almost certain. Professor Dowden suggests that the collaborator may have been Edward Graham; but in September, 1810, Shelley wrote to Graham: "What think you of our poetry? What is said of it? No flattery, remember." Moreover, one of the authors of the "Victor and Cazire" poems refers to herself as "a tiresome girl." Mr. Garnett thought that Shelley's colleague was his cousin Harriet Grove; but some of the poems in the book are addressed to her.

——— An Address to the Irish People. By Percy Bysshe Shelley. (Advertisement.) Dublin, 1812.

Small 8vo. Straight-grained morocco.
First edition.

Shelley's ambition, in publishing this as well as other pamphlets which were to follow it, was to "shake Catholicism on its basis, and to induce Quakerish and Socinian principles of politics, without objecting to the Christian religion, which would do no good to the vulgar just now." His first idea was to have the address "printed in large sheets to be stuck about the walls of Dublin."

——— Autograph Letter from Shelley to John Williams, land agent at Tremadoc.

2 pp., 4to.

Written in 1813, regarding that incident in Shelley's life known as "the Tanyrallt affair."

The incident was the real or imaginary attack made upon Shelley by a midnight marauder. The poet succeeded in convincing his wife and the other persons of his household that he had been made the object of a murderous assault, under circumstances as weird as the tales of "Zastrozzi" and "St. Irvyne." Mr. Dowden admits that the affair has always been a puzzle to the biographers of Shelley. T. J. Hogg, the poet's intimate friend and first biographer, says: "Persons acquainted with the localities and with the circumstances, and who had carefully investigated the matter, were unanimous in the opinion that no such attempt was ever made. I never met with any person who believed in it." Mr. Dowden is inclined to attribute the whole matter to the poet's imagination, but this would hardly account for a bullet-hole in Shelley's night-shirt. Shelley had been left alone in his study, armed with two pistols. Harriet, in one of her letters, states that evil-disposed persons thought the affair was invented by Shelley as a pretext for leaving the neighborhood without paying his debts.

——— Poems by Janetta Philipps. Oxford, 1811.

Small 8vo. Half calf.

Rare.

Mr. Dowden says: "In Janetta Philipps—an aspirant versifier now forgotten—he [Shelley] imagined that he had found a second Felicia Browne, and he subscribed liberally for the volume of her poems printed at Oxford in 1811; perhaps made himself responsible for the cost of publication." Shelley's name is in the list of subscribers for six copies. His two sisters and Harriet Westbrook are also in the list.

——— Poetical Scraps by Thomas Clio Rickman. London, 1803.

2 vols., 12mo. Calf, red edges.

TO HARRIET *****.

Whose is the love that, gleaming through the world,
Wards off the poisonous arrow of its scorn?
Whose is the warm and partial praise,
Virtue's most sweet reward?

Beneath whose looks did my reviving soul
Riper in truth and virtuous daring grow?
Whose eyes have I gazed fondly on,
And loved mankind the more?

Harriet! on thine:—thou wert my purer mind;
Thou wert the inspiration of my song;
Thine are these early wilding flowers,
Though garlanded by me.

Then press unto thy breast this pledge of love,
And know, though time may change and years may roll,
Each flowret gathered in my heart
It consecrates to thine.

Count Slobendorf was about to marry a woman, who attracted solely by his fortune, proved her selfishness by deserting him in prison.

One of Shelley's Inscriptions in the
copy of "Queen Mab"
presented to Mary Godwin

Printed by subscription. In the list of subscribers is the name of Timothy Shelley, Esq., M.P., Field Place (the poet's father). This was the Field Place copy, and contains the autograph of Elizabeth, Shelley's favorite sister.

"Lamb quoted an epitaph by Clio Rickman, in which, after several lines in the usual jog-trot style of epitaph, he continued thus:

'He well performed the husband's, father's part,
And knew immortal Hudibras by heart.'"

Thomas Moore's Journal.

——— AUTOGRAPH LETTER from Shelley to William Bryant, a money-lender. 1813.

1 p., 4to.

It was to Bryant that Shelley applied when he attempted to raise money for William Godwin.

——— QUEEN MAB; a Philosophical Poem: with Notes. By Percy Bysshe Shelley. "Ecrasez l'infame!" Correspondance de Voltaire. (Two other quotations.) London, Printed by P. B. Shelley, 23 Chapel St., 1813.

8vo. Original boards, uncut; in a morocco case.
First edition.

Presentation copy from Shelley to Mary Godwin.

This is the copy of "Queen Mab" of which descriptions are given in Dowden's "Life of Shelley," Mrs. Marshall's "Life of Mary Shelley," and Mr. H. Buxton Forman's "Shelley Library." It is undoubtedly the most interesting copy in existence. "Queen Mab" is just the sort of work to demoralize a precocious girl of sixteen, such as Mary Godwin was when Shelley put the book in her hands. It was a part of his wooing, and how successful his argument was is shown by the confessions which Mary wrote upon the blank pages.

On the fly-leaf is the inscription in Shelley's hand:

"Mary Wollstonecraft Godwin
P. B. S."

On the inside of the back cover Shelley has written in pencil:

"You see, Mary, I have not forgotten you."

There is another inscription inside the front cover; but the most interesting is that on the page on which is printed the dedication poem, "To Harriet *****". In these verses the poet asks:

"Whose is the love that, gleaming through the world,
Wards off the poisonous arrow of its scorn?
. . . . . .
Whose eyes have I gazed fondly on
And loved mankind the more?"

He answers his own questions:

"Harriet, on thine; thou wert my purer mind;
Thou wert the inspiration of my song."

When he found his new affinity, Mary, the dedication to his young wife was an awkward thing to explain. Shelley did so by representing to Mary that he had been miserably deceived in his idealization of Harriet. Accordingly, on this dedication page, under the poem, "To Harriet," Shelley has written:

"Count Slobendorf was about to marry a woman who, attracted solely by his fortune, proved her selfishness by deserting him in prison."

This somewhat enigmatic observation is explained by Mrs. Marshall in her "Life of Mary Shelley." A Count Schlabrendorf, an expatriated Prussian, was imprisoned in Paris during the Reign of Terror. "He was divorced from his wife," says Mrs. Marshall, "and Shelley had probably got hold of a wrong version of the story." In Mr. W. J. Latta's Napoleon collection was a book entitled "Bonaparte and the French People under his Consulate," by G. von Schlabrandorf. This volume, published in 1804, was suppressed by Napoleon. The name is so unusual that the author was probably Shelley's poor victim of woman's perfidy. Some biographers have tried to convince themselves that the dedication was not to the poet's wife, but to his cousin Harriet Grove; but Shelley himself contradicts this in a letter to Ollier in which he speaks of "a foolish dedication to my late wife." In other copies given to friends, Shelley tore out the dedication page entirely, as in the copies given to Leigh Hunt and Fanny Godwin, Mary's half-sister.

On the blank leaves at the back of this copy, Mary Godwin has written in a schoolgirl hand:

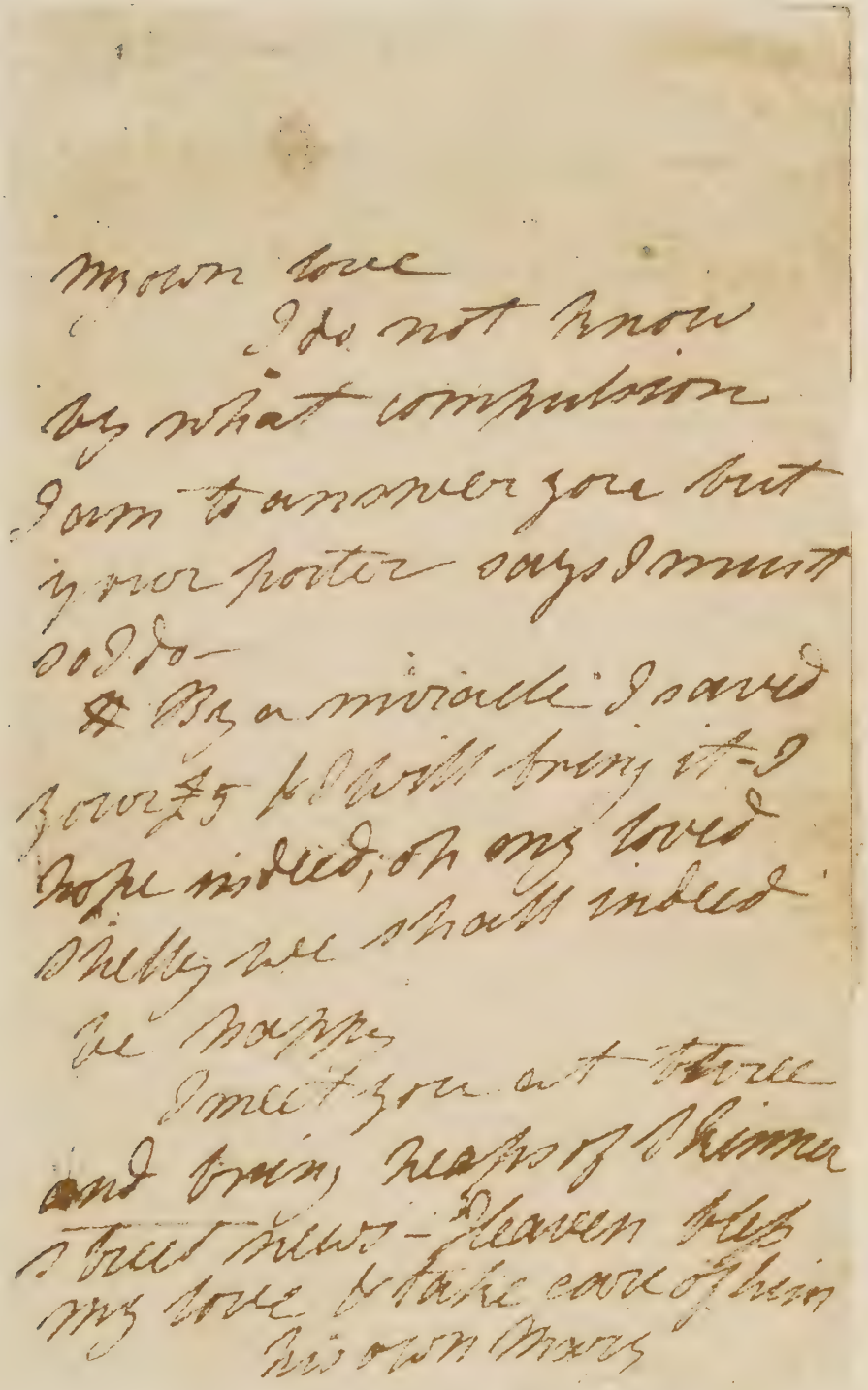
"This book is sacred to me, and as no other creature shall ever look into it, I may write in it what I please. Yet what shall I write? That I love the author beyond all powers of expression, and that I am parted from him. Dearest and only love, by that love we have promised to each other, although I may not be yours, I can never be another's. But I am thine, exclusively thine. By

'The kiss of love, the glance, none saw beside;
The smile none else might understand;
The whispered thoughts of hearts allied,
The pressure of the thrilling hand,'

I have pledged myself to thee, and sacred is the gift. I remember your words: 'You are now, Mary, going to mix with many, and for a moment I shall depart; but in the solitude of your chamber I shall be with you. Yes, you are ever with me, sacred vision.

'But ah! I feel in this was given
A blessing never meant for me.
Thou art too like a dream from heaven
For earthly love to merit thee.' "

This is dated July, 1814. On the 27th of the same month Mary eloped with Shelley. At this time the other unfortunate girl, who was married to this counterpart of a "dream from heaven," was left to her own resources, abandoned with two infant children. Jerdan, in an article in the *Literary Gazette,* May 19, 1821, states that Harriet told him that when she exclaimed, on her dismissal, "Good God! Shelley, what am I to do?" the idealist replied: "Do what other women do. They know what to do. Do as they do."



My own love
I do not know
by what compulsion
I am to answer you but
if you potter says I must
& do do—
& By a miracle I save
Yours & will bring it—I
hope indeed, oh my love
Shelley we shall indeed
be happy
I melt you at this
and burn, heaps of Kisses
& Tears Mine—Heaven bless
my love & take care of him
His own Mary

A Letter from Mary Godwin
to Shelley
(Probably written immediately
before their elopement)

——— AUTOGRAPH LETTER from Mary Godwin to Shelley.

1 p., 8vo.

"MY OWN LOVE: I do not know by what compulsion I am to answer you, but your porter says I must, so I do. By a miracle I saved your five pounds & I will bring it. I hope, indeed, oh my loved Shelley, we shall indeed be happy. I meet you at three and bring heaps of Skinner street news. Heaven bless my love and take care of him!

HIS OWN MARY."

There is no punctuation in the letter, which is written in the same almost childish hand as the writing in "Queen Mab."

——— (E. MANGIN.) Essays on the Sources of the Pleasures Received from Literary Composition. London, Longman, 1813.

8vo, old calf, gilt; in a morocco case.

This book belonged to Harriet Shelley, and has her autograph on the fly-leaf, with the date November, 1815.

Professor Dowden (whose bias in favor of Shelley is so strong that Mark Twain calls his biography "a literary cake-walk") says of Harriet that she was "young, beautiful, of a sweet and pliable disposition. Strength of intellect and strength of character were lacking in her"—as they are occasionally in girls of sixteen. Professor Dowden says, further, that she was bright of temper, sang pleasantly, loved to read aloud, and "liked best those books which frequently discoursed of virtue." Shelley's intimate friends, who knew Harriet, praise her for beauty, character, and intellect. This book, a work of philosophical literary criticism, was not given to her by Shelley. The date of the autograph shows that it came into her possession four months after his elopement with Mary Godwin.

——— AUTOGRAPH LETTER from Shelley to Mary Godwin. Dated December, 1816.

3 pp., 4to.

"I have spent a day, my beloved, of somewhat agonizing sensations. Plato believed, and I with him, in the existence of a spiritual autotype of the soul, so that when we are born there is something within us which, from the instant we live and move, thirsts after its likeness. . . . The gratification of the senses soon becomes a very small part of that profound and complicated sentiment which we call love. Love, on the contrary, is a universal thirst for a communion, not merely of the senses, but of our whole nature, intellectual, imaginative, and sensitive. He who finds his autotype enjoys a love perfect and enduring. . . . If men were properly educated and their natures fully developed, the discovery of the autotype would be easy. . . . I cannot add anything to what I wrote yesterday. That all has not been a reverie I am only convinced by that heaviness of heart which too quickly assures us of the reality of our sorrows. . . . Do you, dearest and best, seek happiness in your own pure bosom. . . ."

On the 15th of December, 1816, Shelley was informed that the body of Harriet had been found in the Serpentine. He at once left Bath, where he was living with Mary Godwin and her infant, and, as Professor Dowden says, "hastened to London to claim his children." Arriving in London, he wrote to Mary, telling her of his efforts to obtain possession of his children, and of "the horrors of unutterable villainy" which led to Harriet's suicide. On the following day he wrote the letter above quoted, which never has been published. Curiously, Shelley began both letters with the same sentence regarding his "somewhat agonizing sensations."

In September, 1908, Mr. Edgcumbe, in the *Athenæum,* called attention to a letter in Shelley's autograph, written in December, 1816. This letter, according to Mr. Edgcumbe, proves that Harriet was driven to suicide by the intrigues of her sister Eliza. A letter in Shelley's hand could prove nothing regarding the matter, for he naturally tried to avoid responsibility for the tragedy; moreover, he detested Eliza, who idolized Harriet.

——— AUTOGRAPH LETTER from Mary to Shelley. Written from Bath, January 17, 1817.

4 pp., 4to, with seal.

Addressed to "P. B. Shelley, Esq., in care of Leigh Hunt, Esq., Vale of Health, Hampstead, near London."

Two weeks after the suicide of Harriet, Shelley married Mary Godwin, with whom he had been living since July, 1814, and by whom he had had a child. Shelley remained in London and engaged in a lawsuit for the custody of his children. Mary and Claire Clairmont were living at Bath, where on January 12, 1817, was born Allegra, the daughter of Claire and Lord Byron. Five days after this event, Mary wrote the following letter to Shelley:

"MY SWEET LOVE: You were born to be a Don Quixote, and if that celebrated personage had ever existed except in the brain of Cervantes, I should certainly form a theory of transmigration to prove that you lived in Spain some hundred years before and fought with windmills. . . . I wait for the Chancellor's decision with anxiety and yet with great hope. . . . If you have not yet sent the nipple-shield for Claire, pray send it without fail by to-night's mail, as she is in great want of it. . . . Claire writes. I entreat you most earnestly and anxiously to take care how you answer it. Be kind, but make no promises, and above all do not say a word that may imply any responsibility on your part. I shall most likely not see your letter, but I shall be very anxious for its contents; for you are so warm-hearted—and indeed, sweetest, very indiscreet. Have you given Mrs. G. money for your night-shirt? Adieu, dearest! Be well and happy, but remember a white mouse's advice. Yours tenderly."

Claire seems to have been a constant source of annoyance to Mary. Six weeks before the date of this letter, she wrote to Shelley: "Give me a garden, and *absentia* Claire, and I will thank my love for many favors."

——— AUTOGRAPH LETTER from Shelley to Claire Clairmont.

1 p., 4to.

"MY BEST AND DEAREST GIRL: How exceptionally grieved I am that I have made you share our false alarm! . . . I shall send the money for the ensuing month directly.

. . . Whatever I have or have not, however, is dear to me in possession chiefly as an instrument of your plans and independence. . . ."

The letter indicates that Shelley had not followed the advice of the "white mouse," as Mary called herself; but was making Claire an allowance. In Quixotic generosity Shelley was unsurpassed. His engagements to others, rather than his own extravagances, made him eager to put money in his purse, and in this desire he sometimes sacrificed his principles. For example, although opposed to marriage, he married Harriet *twice,* to make sure that his children would inherit, and his remark when his second child was born was that "it would make money cheaper."

——— AUTOGRAPH LETTER from Shelley to William Godwin. Dated February 17, 1816.

1 p., 4to.

" . . . I hasten to relieve your anxiety. I have seen Hayward and arranged with him to sign the deed. . . . I have taken every imaginable precaution that you should not be disappointed. . . ."

On the margin of this letter is a note written and signed by Claire:

"The date of this letter is written in Godwin's handwriting, most likely to remember the date when the deed would be signed. CL. CLAIRMONT."

Framed with portrait of Shelley.

——— AUTOGRAPH LETTER from Shelley to William Godwin. Dated from Bishopsgate, February 21, 1816.

3 pp., 4to.

When this was written, Mary had been Shelley's resident affinity for a year and seven months. Mary's child was born the day following the date of the letter. Godwin, an advocate—theoretically—of free love, had been unable to appreciate its practical experiment applied to his own daughter. He was not averse, however, to the balm of pecuniary compensation; and this long letter deals mainly with Shelley's efforts to obtain money in order that he might assist Godwin in the latter's never-ending financial embarrassments. Godwin had maintained the Skinner-street establishment by combining the writing of philosophy and the publication of children's books. Although the poet and the philosopher had been on terms of cordiality, Shelley addresses him with formality, but promises money.

"You are perhaps aware that one of the chief motives which strongly urges me either to desert my native country, dear to me from many considerations, or to resort to its most distant and solitary regions, is the perpetual experience of neglect or enmity from almost everyone but those who are supported by my resources. I shall cling, perhaps, during the infancy of my children, to all the prepossessions attached to the country of my birth, hiding myself and Mary from that contempt which we so unjustly endure."

——— AUTOGRAPH LETTER from Shelley to William Godwin. Dated March 16, 1816.

1 p., 4to.

This letter is in regard to financial matters; Shelley describing his difficulties in raising funds, owing to the disagreement with his father.

——— AUTOGRAPH LETTER of William Godwin. Dated March 10, 1818.

1 p., 4to.

"DEAR MADAM: You perhaps recollect an unfortunate female infant, of which I was the father, that you took into your house and were kind enough to protect for a week, a very few days after its birth. That child proposes to herself the pleasure of putting these lines into your hands. She is married to the eldest son of Sir Timothy Shelley, Baronet, and is travelling with her family. . . ."

——— QUEEN MAB; a Philosophical Poem: with Notes. By Percy Bysshe Shelley. (Quotations.) London, 1813.

8vo. Boards, uncut; in a levant morocco case.
First edition.

On page 1 is Shelley's autograph inscription:

"Leigh Hunt from his friend the author."

Leigh Hunt was sentenced, in February, 1813, to two years in Horsemonger Lane Gaol. "Queen Mab" was published three months later, and it is likely that one of the first copies was despatched to the author's fellow-radical, whose persecution Shelley bitterly resented. Shelley had written and offered to pay all or part of Hunt's fine, but the offer was declined. The subsequent friendship of the two writers was of the most sympathetic nature. It was also of financial advantage to Hunt, who, one of the kindest of men, was also the original of Harold Skimpole. He was the excellent father of many children, and usually in need of money, which Shelley generously supplied.

This book is in the original boards, but some one, perhaps one of the "not very tractable Hunt children"—as Byron called them—has covered the boards with a dark red paper. Shelley usually tore out the title-page of the copies of "Queen Mab" which he presented; and in this copy the page containing the dedication, "To Harriet," has also been extracted, as Hunt was intimate with the Godwins.

Hunt read and annotated the book while serving his term in prison. Many passages in the poem are marked, and the margins of the pages of "Notes" have long commentaries, written in pencil, some of which have been partly erased. The notes by Hunt controvert the opinions of Shelley. The latter quotes passages from Newton and from Bacon which seem to support atheistic principles. Hunt notes that "Newton

never spoke of God without taking off his hat and bowing his head," and that Bacon said: "I had rather believe all the fables of the legends, the Talmud, and the Alcoran, than that this Universal Frame is without a mind."

There are also notes by B. R. Haydon.

——— AUTOGRAPH LETTER from Shelley to Leigh Hunt. With a letter (on the reverse) from Mary Shelley to Hunt and his wife. Written from Calais, March 13, 1818.

2 pp., 4to.

Enclosed in a fire-proof folder in a levant morocco case.
Written on the day after Shelley's final departure from England.

"MY DEAR FRIENDS: After a stormy but very short voyage we have arrived at Calais and are now at this moment on the point of proceeding. We are all very well and in excellent spirits. Motion has always this effect upon the blood, even when the mind knows that there are causes for dejection.

With respect to Taylor & Hessey, I am ready to certify, if necessary, in a court of justice, that one of them said he would give up his copyright for the £20, and that in lieu of that he would accept the profits of 'Rimini' until it was paid.

Yours ever affectionately,

P. B. SHELLEY.

Pray write to Milan."

Mary Shelley's letter is as follows:

"Shelley is full of business and desires me to finish this hasty notice of our safety. The children are in high spirits and very well. Our passage was stormy but very short. Both Alba and William were sick, but they were very good and slept all the time. We now depart for Italy with fine weather and good hopes.

Farewell, my dear friends. May you be happy.

Your affectionate friend,

MARY."

The children referred to were William and Clara, children of Shelley and Mary, and Allegra—sometimes called Alba—the daughter of Byron and Claire Clairmont. Claire—for whom the baby Clara was named—was also of the party. Both the Shelley children died a few months later. Allegra died four years later. The journals of both Claire and Mary contain interesting entries under the date of this letter.

——— QUEEN MAB. By Percy Bysshe Shelley. London, W. Clark, 1821.

8vo. Bound by Zaehnsdorf; polished calf, uncut.
First *published* edition.

A fine copy, with most of the edges unopened. For publishing this edition, William Clark was prosecuted and sentenced to four months' imprisonment.

——— QUEEN MAB, a Philosophical Poem. By Percy Bysshe Shelley. New York, Baldwin, 1821.

12mo. Half morocco, uncut.
First American edition.

This edition contains considerable interesting matter relative to the vicissitudes of "Queen Mab" in England, including Shelley's letter of defense to the *Examiner*. It is Mr. Forman's opinion that this book was printed in England with an American imprint, to avoid prosecution.

——— QUEEN MAB. By Percy Bysshe Shelley. (Quotation.) Vignette by C. Landseer. London, John Brooks, 1829.

8vo. Original boards; with unopened leaves.

In this handsomely printed edition of "Queen Mab" the dedication to Harriet is restored.

——— QUEEN MAB. With Notes. By Percy Bysshe Shelley. London, John Brooks, 1833.

12mo. Original paper wrappers, uncut.

——— REPLY TO THE ANTI-MATRIMONIAL HYPOTHESIS and Supposed Atheism of Percy Byssche [*sic*] Shelley as laid down in "Queen Mab." (Quotation.) London, W. Clark, 1821.

8vo. Unbound.

——— SPEECH FOR THE DEFENDANT, in the Prosecution of the Queen *v.* Moxon, for the Publication of Shelley's Works. Delivered in the Court of Queen's Bench, June 23, 1841, by T. N. Talfourd, Sergeant at Law. London, E. Moxon, 1841.

8vo. Half morocco.

An eloquent defense in a case which exemplified Macaulay's assertion that there is "no spectacle so ridiculous as the British public in one of its periodical fits of morality."

——— ALASTOR; or The Spirit of Solitude; and Other Poems. By Percy Bysshe Shelley. London, 1816.

Small 8vo. Original boards, uncut; with paper label; in a levant morocco case.

First edition.

On the inside covers are two clever pencil drawings, one of a woman in the costume of the early part of the last century; the other, a classical figure of a warrior. These are signed with the initials "E. W." and are the work of Edward Williams, who was drowned with Shelley. His ability as an artist is known—he painted a miniature of Mary Shelley for her birthday. It is believed that the female figure is a sketch of Mary.

Mr. Buxton Forman remarks: "This volume seems to have become scarce as early as 1824, for Mrs. Shelley says, in her preface to the 'Posthumous Poems' of that year: 'I have added a reprint of "Alastor": the difficulty with which a copy can be obtained is the cause of its republication.'"

——— AUTOGRAPH LETTER from Shelley to John Murray. Written from Bath, No. 5 Abbey Church Yard, October 2, 1816.

1 p., 4to.

Interesting as showing that Shelley corrected the proofs of "Childe Harold"—at least of the third canto, which had been finished by Byron while he, Shelley, and their companions were travelling in Switzerland. Shelley writes:

"DEAR SIR: Be so kind as to address the proofs of 'Childe Harold' to me, according to the above address. I shall remain here probably during the whole winter, and you may depend on no attention being spared on my part to render the proofs as correct as possible. I imagine that Lord Byron is anxious that the poem should be committed to the press as soon as possible; the time of publication of course depends upon your own discretion. For myself I cannot but confess the anxiety I feel that the public should have an early opportunity of confirming—I will not say by a more extensive, but by a profounder species of approbation—the superior merit which private judgment has already assigned to it."

Framed with portraits of Shelley and Byron.

——— AN ADDRESS TO THE PEOPLE ON THE DEATH OF THE PRINCESS CHARLOTTE. "We pity the plumage, but forget the dying bird." By the Hermit of Marlow. London, Thomas Rodd. [n.d.]

8vo. Original boards.

Shelley printed only twenty copies of this address. Mr. Buxton Forman says in his "Shelley Library": "No copy of the original Address to the People on the Death of the Princess Charlotte is extant."

The events, the effects of which upon the public mind are herein contrasted by Shelley, were: first, the death of the Princess Charlotte in childbirth; second, the execution of Brandreth, Ludlam, and Turner for an inconsequential disturbance which, through the influence of a government spy, had been pronounced "high treason." On the day following the death of Princess Charlotte, these three men were hanged and decapitated.

——— HISTORY OF A SIX WEEKS' TOUR through a part of France, Switzerland, Germany, and Holland; with Letters Descriptive of a Sail round the Lake of Geneva, and of the Glaciers of Chamouni. London, T. Hookham, Jr., 1817.

Foolscap 8vo. Bound by Zaehnsdorf; polished calf, uncut.
First edition.

With an autograph letter from Shelley to William Bryant.

This is the journal kept by Mary during the tour made by her in company with Shelley, Byron, and Claire. It was revised by Shelley, who added letters of his own.

——— LAON AND CYTHNA; or the Revolution of the Golden City: a Vision of the Nineteenth Century. In the Stanza of Spenser. By Percy B. Shelley. (Quotation from Archimedes.) London, 1818.

Large 8vo. Boards, uncut; inclosed in a levant morocco case.
First edition.

Presentation copy, with corrections in Shelley's autograph.
On the fly-leaf, in Shelley's hand, is the inscription:

"From the Author."

On the same page is the autograph of Thomas Hookham, Jr.

This is one of the earliest copies printed. It has not the list of "Errata," but contains twelve corrections in the text in Shelley's hand. It is known that the books were ready for issue on November 25, 1817, but a letter from Shelley, dated December 3, indicates that the "Errata" list had not been printed at that date.

Apart from its associations, this copy's peculiar interest lies in its having the fly-title with the quotation from Pindar. Mr. Buxton Forman, the leading authority on Shelley bibliography, states that "this fly-title is doubtless extremely scarce. Beside my own copy, I have heard of only one containing it." The book was printed in 1817, but was post-dated. It was suppressed in order that alterations might be made and the title changed to "The Revolt of Islam."

Inserted is a letter from Thomas Hookham, son of the recipient of the book from Shelley, to Rev. W. L. Nichols. Mr. Hookham writes:

"This copy of 'Laon and Cythna' had been in my father's possession from the date of its publication, when it was presented to him by Shelley, with whom he was intimate

for several years. . . . There are certain alterations of words which there is no doubt whatever are Shelley's own."

Thomas Hookham was the publisher of the "History of a Six Weeks' Tour." From 1812 to 1816 he was on terms of intimate friendship with the poet, excepting for a short period when Hookham befriended Harriet after she had been abandoned. Previous to this Hookham had given material help to Shelley during the latter's days of poverty in London; but on learning that the publisher had been kind to Harriet, Shelley wrote to the gentle Mary (speaking of Hookham): "I will make this remorseless villain loathe his own flesh in good time." A letter from Hookham, dated December 15, 1816, gave Shelley his first information of the suicide of Harriet.

——— AUTOGRAPH LETTER from Shelley to Charles Ollier. Dated at Marlow, January 11, 1818.

1 p., 8vo. With superscription and seal.

" . . . I ought to have received copies of 'The Revolt of Islam.' Pray send them instantly, as I ought to have exchanged the others [meaning "Laon and Cythna"] for them long ago. . . . Keep it well advertised, and write for money directly the other is gone. 'Alastor' may be advertised with it. . . ."

——— (MARY GODWIN SHELLEY.) FRANKENSTEIN; or the Modern Prometheus. London, Lackington, 1818.

3 vols. Post 8vo. Original boards, uncut; with paper labels; in a levant morocco case.

First edition.

Inserted is an autograph letter of Mary Shelley, 1 p., 8vo, regarding literary matters.

The incidents which led to the writing of this famous story are described in connection with "The Vampire." (See Byroniana.) Professor Dowden states that after it had been decided that each member of the party at Diodati should write a "ghost story," Mary deferred hers, unable to get an idea for it. A few days later she overheard a conversation between Byron and Shelley upon the principle of life, whether it could ever be communicated. "Perhaps a corpse would be reanimated; galvanism had given token of such things." Lying sleepless that night, Mary Shelley became possessed of the idea of the "man monster, and the shame and terror of the artist who had brought him into being." It has often been remarked that "Frankenstein" is a marvelous creation for a young woman of nineteen; but the resemblance in subject and treatment to Shelley's two early romances suggests that the poet himself had a share in its composition.

——— AUTOGRAPH LETTER from Shelley to Lackington & Co., publishers of "Frankenstein." 1818.

1 p., 4to.

" . . . I wish ten additional copies of 'Frankenstein,' which may be placed to mine or to the author's account, as you please. I am not at liberty to send any of them except to the personal friends of the author. None of these are officially connected with any of the reviews, and if any of them should express their opinions of the work to the public, it would be solely through the newspapers. I have no influence in any other quarter. . . ."

——— QUARTO VOLUME containing five autograph letters from Shelley to Claire Clairmont. 1818–1822.

24 pp., 4to. Crimped morocco.

To the majority of readers, Claire is the most interesting of the many women associates of Byron and Shelley. Her career was an extraordinary one, and if her biography could be faithfully written it would serve to solve certain mysteries that have always surrounded two of the most fascinating personalities in literary history. Professor Dowden describes Claire as a "dark-haired, dark-eyed, olive-cheeked girl, a few months younger than Mary, quick to observe, to think, to feel; of brilliant talents; ardent, witty, wilful; a lover of music and poetry; gifted with an exquisite voice in song; romantic in disposition; pleasure-loving; possessed of generous qualities, and of qualities dangerous to her own happiness and that of others."

Mr. Graham, in his "Last Links with Byron, Shelley, and Keats," intimates very clearly, upon the alleged authority of Claire—whom he knew in her later life—that she was the real cause of the separation of Byron and his wife. Claire herself stated, in an interview with Mr. Graham, that the Mrs. Clermont who was Lady Byron's confidante was a relative of hers who disliked her. The older woman, learning that her young kinswoman had made Byron's acquaintance, informed Lady Byron of certain events which, when related to Dr. Lushington, caused him to advise Lady Byron that she had reason to leave her husband.

Claire had forced herself upon Byron's attention in 1815, when he was on the committee of Drury Lane Theatre. She first wrote to Byron, whom she had never met, the following letter:

"If a woman whose reputation has as yet remained unstained, if without either guardian or husband to control she should throw herself upon your mercy, if with a beating heart she should confess the love she has borne you many years, if she should secure to you secrecy and safety, if she should return your kindness with fond affection and unbounded devotion, could you betray her, or would you be silent as the grave?"

She followed this with other letters, finally asking for a meeting on the ground that she wished to go on the stage. Byron referred her to Douglas Kinnaird, which did not answer Claire's purpose at all; it was Byron whom she wished to meet. Her own letters prove that Byron tried to avoid her and that she "threw herself at his head." After the birth of Allegra, Claire's hatred of Byron was quite as intense as her former love for him. Claire continued to live with Shelley and Mary almost constantly from the time of her departure with Mary from Godwin's home until the poet's death. Mary's jealousy found expression in her journals and letters.

"Heigho! the Claire and the May [Mary]
Find something to fight about every day."

Mr. Graham is authority for the statement that Claire assured him that she had never really loved Byron, but that she had loved Shelley "with all her heart and soul."

This enthusiasm Shelley repaid with his affection and protection; and by his will he left her £12,000.

The letters in the present volume are of the most intimate nature; some of them having been written at the time when Claire was trying to obtain the custody of her daughter, a matter in which Byron was relentless.

——— ROSALIND AND HELEN, a Modern Eclogue; with Other Poems. By Percy Bysshe Shelley. London, C. & J. Ollier, 1819.

8vo. Bound by Zaehnsdorf; polished calf.
First edition.

According to Mrs. Shelley, "Rosalind and Helen" was begun during Shelley's residence at Marlow in 1817, and thrown aside until she found it, when, at her request, the poet finished it at the Baths of Lucca in 1818. Among the "Other Poems" is the "Hymn to Intellectual Beauty."

——— THE CENCI. A Tragedy in Five Acts. By Percy B. Shelley. Italy. Printed for C. & J. Ollier. London, 1819.

8vo. Bound by F. Bedford; polished calf.
First edition.

On the fly-leaf is the inscription:

"Horace Smith Esq.,
From the Author."

The writing is not Shelley's, but is probably Ollier's.

Shelley made a point of sending a copy of each of his works to Horace Smith. In a letter from Pisa to Ollier he says: "Allow me to particularly request you to send copies of whatever I publish to Horace Smith."

——— THE CENCI, a Tragedy in Five Acts. By Percy Bysshe Shelley. Second Edition. London, Ollier, 1821.

8vo. Original boards, uncut.

The first London edition. "The Cenci" is the only work of Shelley's of which a second edition appeared during his life.

——— THE CENCI, a Tragedy in Five Acts. By Percy Bysshe Shelley. Edited from the Poet's own editions by H. Buxton Forman. London, printed for private use, March, 1886.

Crown 8vo. Paper covers.

One of twenty copies privately printed for the use of the actors in the performance of "The Cenci" given in London in 1886, under the auspices of the Shelley Society.

——— PROMETHEUS UNBOUND, a Lyrical Drama; With Other Poems. By Percy Bysshe Shelley. London, Ollier, 1820.

8vo. Old half calf.
First edition.

On the title-page is Shelley's autograph inscription:

"Edw. Trelawney from his friend P. B. Shelley. Lerici, July, 1822."

Shelley was drowned on July 8, 1822. This book must have been presented on July 1, as it was on that day he sailed from Lerici for Leghorn, and it was on the return voyage to Lerici that the poet met his death. The copy was undoubtedly one of the parcel of books which had been sent to Shelley from England in May, but which had been held until about July 1 by the ecclesiastical authorities.

On the blank page following page 222 is the following, in Shelley's hand, in pencil:

"Truth is too bright for human sight [the word "eyes" has been marked out and "sight" substituted]. When it comes suddenly before them, their eyes blink like the owl's at the midday sun."

On the reverse of this page are pencilled notes on the subject of the oppression of woman by tyrant man. This writing has been attributed to Trelawney, but does not resemble his. It is probably Mary Shelley's.

Bound with the "Prometheus" is the first edition of "The Revolt of Islam," on the title-page of which is the name "Nina." This was the familiar name of Jane Williams, wife of Edward Williams who was drowned with Shelley.

——— PROMETHEUS UNBOUND, a Lyrical Drama; With Other Poems. By Percy Bysshe Shelley. London, Ollier, 1820.

8vo. Bound by F. Bedford; polished calf.
First edition.

On the title is the inscription in Shelley's autograph:

"H. Smith Esq,
From the Author."

Horace Smith, to whom this book and the copy of "The Cenci" were presented, was one of the authors of "Rejected Addresses" and other popular works. Between Shelley and himself there seems to have existed the attraction of opposites. "Is it not odd," said Shelley, "that the only truly generous person I ever met should be a stock-broker? And he writes poetry too! He writes poetry and pastoral dramas, and yet knows how to make money."

In a letter, dated September 4, 1820, to Shelley, Smith wrote his opinion of the two works, "Prometheus" and "The Cenci," saying of the former: "A most original, grand, and occasionally sublime work, evincing a higher order of talent than any of your previous productions; and yet, contrary to your own estimation, I must say I prefer 'The Cenci.'"

——— (HORACE SMITH.) AUTOGRAPH LETTER to Charles Ollier, Shelley's publisher.

1 p., 8vo.

" . . . If you will send the books for Mr. Shelley to my Counting House, 29 Throgmorton st., I will forward them by a vessel about to sail shortly. . . ."

——— PROMETHEUS UNBOUND, a Lyrical Drama; With Other Poems. By Percy Bysshe Shelley. London, Ollier, 1820.

8vo. Bound by Zaehnsdorf; dark olive levant, uncut; in a case.
First edition.

The glory of this copy has departed. When it came into the possession of the present owner it was soiled and in poor condition, but it contained manuscript notes by Mary Shelley. In an evil hour it was sent to be bound, and in the process of cleaning the manuscript notes were neatly removed.

——— EPIPSYCHIDION; Verses Addressed to the Noble and Unfortunate Lady Emilia V——, Now Imprisoned in the Convent of ——. (Quotation.) London, Ollier, 1821.

8vo. Bound by F. Bedford; polished calf, uncut.
First edition.

Only one hundred copies of this poem were printed, Shelley writing to Ollier that he wished that number "simply for the esoteric few."

The Contessina Emilia Viviani was a young Italian lady for whom Shelley conceived one of his violent enthusiasms. In this case his adoration inspired a work which Shelley's most critical biographer calls "the finest love poem in the literature of the universe." "A seraph of heaven" is one of the lesser titles Shelley confers upon the lady in this magnificent rhapsody.

A few months later, Mary Shelley wrote: "Emilia has married Biondi. We hear that she leads him and his mother—to use a vulgarism—a devil of a life." In the letters to Claire, in the present collection, are many allusions to the Lady Emilia.

——— ADONAIS. An Elegy on the Death of John Keats, Author of Endymion, Hyperion, etc. By Percy B. Shelley. (Quotation.) Pisa, with the types of Didot, 1821.

Small 4to. Vellum, gilt; uncut.
First edition.

Probably the most interesting copy in existence, the one sent by Shelley to Joseph Severn. During Keats's last illness Severn was his nurse, and the poet died in the arms of this devoted friend. In the preface to "Adonais," Shelley says:

"He [Keats] was accompanied to Rome, and attended in his last illness, by Mr. Severn, a young artist of the highest promise, who, I have been informed, 'almost risked his own life and sacrificed every prospect to unwearied attendance upon his dying friend.' Had I known these circumstances before the completion of my poem, I should have been tempted to add my feeble tribute of applause. . . . May the unextinguished spirit of his illustrious friend animate the creations of his pencil, and plead against Oblivion for his name."

This copy of "Adonais" was sent by Shelley from Pisa with a letter dated November 29, 1821:

"I send you the elegy on poor Keats—and I wish it were better worth your acceptance. . . . I have ventured to express, as I felt, the respect and admiration which your conduct towards him demands. . . . Many thanks for the picture you promise me: I shall consider it among the most sacred relics of the past. . . ."

Lord Houghton, in his "Life and Literary Remains of John Keats," says: "The first copy of the 'Adonais' was sent with the following letter to Mr. Severn."

The title-page has Severn's autograph:

"J. Severn. Rome, 1821
Given me by Shelley shortly before his death."

A peculiar feature of this copy is its size. Although in an Italian binding of vellum with gilt ornamentation, the pages are taller and wider than those of uncut copies in the original covers. The inference is that Shelley obtained the sheets from the printer before the books were put in covers, and had this copy bound for presentation to Severn. If a copy in the paper covers had been sent to Severn and he had had it rebound, the pages would not be larger than those in ordinary uncut copies.

Pasted on the leaf facing the title-page—no doubt by Severn himself—is his drawing of the famous portrait of Keats on his death-bed. On the margin the artist has written in an almost illegible hand:

"28 Jan'y—3 o'clock mn'g—drawn to keep me awake—a deadly sweat was on him all this night."

The circumstances under which this drawing was made are told in William Sharp's "Life of Severn":

"On the night of Keats's fatal relapse, Severn, though worn with fatigue and anxiety, perplexed himself with vagrant thoughts as to how best to occupy himself, for he could not venture to fall asleep lest the swoon-sunken invalid should awake and need immediate attention, or perhaps die unobserved. . . . Suddenly touched to tears by the wan face of Keats upon the pillow, with deathly dews upon the forehead, the idea occurred to him to make a drawing of his friend while life remained. To this happy inspiration we are indebted for the well-known and lovely drawing reproduced on the opposite page, though this 'facsimile' necessarily loses much in delicacy of tone."

Severn made a replica of this drawing which is in the collection of the Keats-Shelley Memorial, Rome.

Joseph Severn's Portrait of Keats
on his Death-bed

(This is the original drawing inserted by
Severn in the copy of "Adonais"
given to him by Shelley)

——— ADONAIS. An Elegy on the Death of John Keats, Author of Endymion, Hyperion, etc. By Percy B. Shelley. (Quotation.) Pisa, with the types of Didot, 1821.

Small 4to. Bound by Zaehnsdorf; polished calf, gilt edges.
First edition.

With an autograph letter of Shelley.

It was from a letter from Horace Smith that Shelley first learned of Keats's death. The poem was written at once, but was evidently carefully revised, as it was not printed till six months after the event which occasioned it. In his letters Shelley refers to this as "the least imperfect" of his compositions.

——— ADONAIS. An Elegy on the Death of John Keats, Author of Endymion, Hyperion, etc. By Percy B. Shelley. (Quotation.) Cambridge, W. Metcalfe, 1829.

8vo. Bound by Riviere; levant morocco, uncut; with original paper covers bound in.

Arthur Hallam, the subject of "In Memoriam," brought a copy of the Pisa edition of "Adonais" from Italy; and he, Lord Houghton, and others of their coterie caused this second edition (the first printed in England) to be published.

——— HELLAS, a Lyrical Drama. By Percy B. Shelley. (Quotation.) London, Ollier, 1822.

8vo. Bound by Zaehnsdorf; morocco, uncut.
First edition.

The last work of Shelley published during his lifetime.

——— POSTHUMOUS POEMS of Percy Bysshe Shelley. (Quotation.) London, John & H. L. (Leigh) Hunt, 1824.

8vo. Half morocco.
The first edition.

On the title-page is Mary Shelley's autograph inscription:

"To Statia Gliddon
from hers affectionately
Mary Shelley."

Inserted is a letter from Dr. Richard Garnett of the British Museum regarding the book; also a letter from Colonel Francis Grant, stating that Statia Gliddon was a friend of Shelley and of Leigh Hunt. The volume contains Colonel Grant's bookplate.

——— POSTHUMOUS POEMS of Percy Bysshe Shelley. London, Hunt, 1824.

8vo. Bound by Zaehnsdorf; levant morocco, uncut; in a levant morocco case.

First edition.

A specimen of binding in the Grolier style: dark green morocco inlaid with arabesques in black, crimson, and gold.

——— THE MASQUE OF ANARCHY: a Poem. By Percy Bysshe Shelley. Now first published, with a Preface by Leigh Hunt. London, Moxon, 1832.

Foolscap 8vo. Bound by Zaehnsdorf; olive calf, uncut.

First edition.

——— THE EDINBURGH LITERARY JOURNAL, or Weekly Register of Criticism and Belles Lettres. Edinburgh, 1828–29.

2 vols., 8vo. Half calf.

Of great interest to Shelley collectors as it contains the first printing of "The Wandering Jew," with an account of the manuscript in the possession of the editor; also another unpublished poem by Shelley, and a review of the "Posthumous Poems."

Medwin says in the "Shelley Papers" that Shelley wrote "The Wandering Jew" at the age of fifteen. He sent it to Thomas Campbell, who returned it with the comment that it contained only two good lines. Discouraged by this criticism, Shelley left the manuscript in his lodgings in Edinburgh. A letter from J. Ballantyne & Co. (1810) shows that the poem was offered to that firm and declined. It is generally stated that "The Wandering Jew" was first published in *Fraser's Magazine* in 1831. This copy of the *Edinburgh Journal* proves that Shelley's manuscript, left in his lodgings or not returned by the Ballantynes, found its way into print in Scotland before it appeared in England.

——— THE SHELLEY PAPERS. Memoir of Percy Bysshe Shelley. By T. Medwin, Esq. And Original Poems and Papers by Percy B. Shelley now first collected. London, 1833.

Foolscap 8vo. Bound by Zaehnsdorf; half calf, edges as issued.

——— THE POETICAL WORKS of Percy Bysshe Shelley; Edited by Mrs. Shelley. (Quotation.) Vol. I. Portrait. London, Moxon, 1839.

Crown 8vo. Original cloth.

On the title-page is the inscription by Leigh Hunt:

"The name of Thomas Powell is one that Shelley himself would gladly have written on the title-page of Shelley's works."

See under "Dickens" for an account of Thomas Powell, who became a criminal and a lunatic.

——— ESSAYS, LETTERS FROM ABROAD, Translations, and Fragments. By Percy Bysshe Shelley. Edited by Mrs. Shelley. (Quotation.) Vol. I. London, Moxon, 1840.

Crown 8vo. Bound by Zaehnsdorf; polished calf, uncut.
First edition.

On the half-title, in Mary Shelley's autograph, is the following inscription:

"For A. A. Knox
from his attached friend
Mary Shelley
23 Nov. 1841."

——— LETTERS of Percy Bysshe Shelley. With an Introductory Essay by Robert Browning. London, Moxon, 1852.

Crown 8vo. Original cloth, uncut.

On the fly-leaf is Browning's autograph inscription to "Barry Cornwall":

"To B. W. Procter
from Robert Browning."

All the letters but two are forgeries. Their author was an ingenious impostor named De Gibler, who called himself George Byron and claimed to be a son of Lord Byron and the "Maid of Athens." He is described as a small dark man. In 1846 he wrote to various persons who might have been supposed to possess letters of Byron and his friends, asking for the loan of such letters for use in a projected work entitled "Byron and the Byrons." From the letters thus obtained he fabricated several letters with Byron's signature, but the handwriting was not calculated to deceive any one familiar with Byron's autograph. De Gibler's attention was mainly given to the forging of Shelley letters. A copy of this book, with several of the forged letters inserted, was recently in the stock of a New York bookseller. The imitation of Shelley's writing was very poorly executed. Nevertheless the forgeries deceived many persons

who should have been better judges. A Mr. White bought the letters and took them to Moxon for publication. Robert Browning examined them and used them as the text for an essay of forty-four pages which was made the introduction to this book. The fraud was discovered by Mr. F. T. Palgrave, who saw the volume at Tennyson's house, and recognized a part of one of the letters as taken from an article in the *Quarterly Review*. The publisher, doubtless much mortified, destroyed all obtainable copies of the book, which has consequently become scarce. Two genuine letters of Shelley, one of them written to Keats, had found their way into Mr. Moxon's hands from another source, and these were printed with the forgeries.

——— RECOLLECTIONS OF THE LAST DAYS of Shelley and Byron. By E. J. Trelawney. (Quotation.) London, Moxon, 1858.

Crown 8vo. Original cloth, uncut.
First edition.

On the inside of the cover, in Hogg's handwriting:

"T. J. Hogg from the Author."

It was Trelawney who notified Mary Shelley of the death of Shelley, and it was he who made the arrangements for the cremation on the beach at Via Reggio. Of the identification of the body, Trelawney writes: "The tall slight figure, the jacket, the volume of Sophocles in one pocket, and Keats's poems in the other, doubled back as if the reader, in the act of reading, had hastily thrust it away, were all too familiar to me to leave a doubt in my mind that this mutilated corpse was Shelley's."

A few weeks before his death, Shelley was much disturbed by a vision of the dead child Allegra, which, he declared, he saw rise from the sea and beckon to him. A few nights later Mrs. Shelley was awakened by his screams. He had dreamed that he was drowning.

——— THE POETICAL WORKS of Percy Bysshe Shelley; with Life and Portrait. Illustrated. London (n. d.).

Crown 8vo. Paper covers.

First complete edition of Shelley in cheap form. With weird illustrations.

——— SHELLEY MEMORIALS, from Authentic Sources. Edited by Lady Shelley. To which is added an Essay on Christianity by Percy Bysshe Shelley: now first printed. London, Smith, Elder & Co., 1859.

Crown 8vo. Original cloth.

——— THE LIFE OF SHELLEY. By Thomas Jefferson Hogg. London, Moxon, 1858.

2 vols., crown 8vo. Bound by Zaehnsdorf; half calf, uncut.

Mr. Frederickson's annotated copy. Inserted is an autograph letter from Hogg to Thomas Love Peacock, dated July, 1843.

" . . . Have we not some scheme which is to immortalize us and is now nearly ripe? To go up to Bullburn Bottom in a boat and look at Castle Rigmarole when the moon is in the full, for the benefit of posterity. . . ."

Hogg was Shelley's intimate friend during his Oxford days. He assisted in writing "The Necessity of Atheism," and, with Shelley, was expelled. The friendly relations between them were disrupted by Shelley's fancy that Hogg was too fond of Harriet, a charge for which there is no evidence whatever. This biography was to have been in four volumes; but after the appearance of two the Shelley family interfered and had it suppressed, as written with too great levity and too little idealization.

——— (THOMAS LOVE PEACOCK.) THE GENIUS OF THE THAMES; Palmyra and Other Poems. By T. L. Peacock. London, T. Hookham, Jr., 1812.

Foolscap 8vo. Original boards, uncut; with paper label.

Inside the front cover, in Hogg's hand:

"T. J. Hogg from the Author."

Peacock was on friendly terms with Shelley and Harriet, and has recorded his high opinion of the latter. It was through him that Shelley made the acquaintance of Hookham, the publisher, who issued this book. (See "Laon and Cythna.")

——— LETTERS from Percy Bysshe Shelley to Jane Clairmont. London, 1889.

8vo. Cloth, uncut.

Privately printed.

——— LETTERS from Harriet Shelley to Catherine Nugent. London, Privately printed, 1889.

Post 8vo. Vellum, uncut.

"Your fears are verified. Mr. Shelley has become profligate and sensual, owing entirely to Godwin's 'Political Justice.' . . . Mr. Shelley is living with Godwin's two daughters, one by Mary Wollstonecraft, the other the daughter of his present wife,

called Clairmont. . . . Mary was determined to secure him. She is to blame. . . . I have been confined a fortnight. Ianthe has a brother. He is very like his unfortunate father, who is more depraved than ever. He came to see me as soon as he knew of the event, but, as to his tenderness for me, none remains. He said he was glad it was a boy because it would make money cheaper. You see how that noble soul is debased."

——— LETTERS from Percy Bysshe Shelley to Elizabeth Hitchener. London, 1890.

2 vols., 8vo. Cloth, uncut.

Privately printed.

Professor Dowden says: "Harriet was but an interesting school-girl. Far different communion of spirit would Shelley enjoy, were he to meet a woman of ardent and aspiring feelings, high intellectual powers, . . . who had made her way almost unaided toward the uplands and wide air of liberty and truth. . . . Such a woman Shelley now had found."

Miss Hitchener became a resident of Shelley's household, and for a short time was styled his "Portia" and "Egeria," titles of honor which Shelley's altered feelings soon changed to "Brown Demon."

——— (MARY SHELLEY.) VALPERGA; or the Life and Adventures of Castruccio, Prince of Lucca. By the Author of "Frankenstein." London, 1823.

3 vols., post 8vo. Half levant morocco, by Riviere & Son.
First edition.

Written during the year following the death of Shelley.

Inserted is an autograph letter from Mary Shelley to Abraham Hayward, the critic and essayist. Written from Paris, November 18, 1848. 4 pp., 4to. An interesting letter upon literary and political subjects.

" . . . Sainte-Beuve, like all his countrymen, sighs to wash out Waterloo. They will not remember that they brought Waterloo on themselves. . . . Louis Philippe was much better received than he expected; so that when he alluded to the attempt against his life, his voice was broken by tears. It was strange to see a king upon his throne cry. . . . Do not think me ungrateful, nor by any means unregardful of the merits of England. I never had a friend that was not English. Still, she has been a stepmother to me, and I like her best at a distance."

——— (MARY SHELLEY.) THE LAST MAN. By the Author of "Frankenstein." London, 1826.

3 vols., post 8vo. Half morocco, uncut.

Inserted is an autograph letter of Mary Shelley. 3 pp., 8vo. On literary matters. Undated.

——— (WOLLSTONECRAFT, MARY.) MARY, a Fiction. London, 1778.

12mo. Old calf, gilt.

This copy belonged to Mr. Frederick Locker-Lampson, and contains his book-plate, also an autograph note of Mary Wollstonecraft. On the fly-leaf Mr. Locker-Lampson has written, referring to the inserted autograph:

"Colonel Grant gave me this little note in Mary W.'s autograph & I stuck it into this copy of 'Mary.' Colonel Grant's copy of 'Mary' was no better than this; and I do not remember that the note was better. M. W.'s autograph is rare. She was a very interesting person, but a poor writer. F. L."

With another note regarding "that brute Godwin."

This was the first work of fiction written by Mary Wollstonecraft. She wrote it in commemoration of her friend Fanny Blood, whom she went to Lisbon to nurse. Her daughter by Captain Imlay was named Fanny, after Miss Blood. This book is omitted from the list of the author's works given by Lowndes, and from the bibliography by Leslie Stephen. It is said that there is no copy in the British Museum.

——— (MARY WOLLSTONECRAFT.) A VINDICATION OF THE RIGHTS OF WOMAN; with Strictures on Political and Moral Subjects. By Mary Wollstonecraft. London, 1792.

8vo. Original boards, uncut; with paper label.

Mary Wollstonecraft's own copy, with her autograph on the fly-leaf.

At the not very girlish age of thirty-three, Mary Wollstonecraft demonstrated her theory that marriage was a superfluous institution by associating herself with Captain Imlay. After her desertion by Imlay, she married William Godwin, and died in giving birth to the daughter who afterward became Mary Shelley.

——— (MARY WOLLSTONECRAFT.) LETTERS to Captain Imlay; with Prefatory Memoir by C. Kegan Paul. (Etched portraits.) London, 1879.

8vo. Half morocco, gilt top.

The first collection of these pathetic letters. With an autograph letter inserted.

——— MEMOIRS of Mary Wollstonecraft. By William Godwin. Second Edition, corrected. London, 1798. A DEFENCE of the Character and Conduct of the late Mary Wollstonecraft Godwin. London, 1803.

12mo. Half morocco.

With an autograph letter inserted.

SMITH, JAMES AND HORACE. REJECTED ADDRESSES: or The New Theatrum Poetarum. (Quotation.) London, John Miller, 1812.

Foolscap 8vo. Old calf; in a levant morocco case.
First edition.

This copy belonged to John Miller, the publisher of the book, who has inserted the autographs of the two authors and has written on the fly-leaf:

"Published at my own risk, the authors to receive half the profits & to retain half the copyright. J. M. 1812. One thousand copies printed. N. B. Purchased the entire copyright for £1000, including the 'Horace in London,' after the first edition. 1813. J. M."

Of these famous parodies a matter-of-fact old English clergyman remarked: "I don't see why they were rejected. I think some of them very good." On the appearance of the book, the only offended persons were the poets who had not been travestied. Thomas Campbell wrote to remonstrate that he had not been included. Scott was so impressed with the parody of his style that he said: "I certainly must have written this myself, though I forget upon what occasion."

——— REJECTED ADDRESSES: Revised, with an original preface by the authors. With portraits, and illustrations by George Cruikshank. London, 1839.

Post 8vo. Half calf, uncut.

The vignette, "Lord Byron Spurning the World," is one of Cruikshank's cleverest wood-engravings.

SMITH, SYDNEY. WORKS. London, Longman, 1839–40.

4 vols., 8vo. Bound by Zaehnsdorf; polished calf, uncut.

Inserted is an autograph letter from Sydney Smith to his grocer, whom he upbraids. The reverend humorist apparently thought that the offending tradesman should be "preached to death by wild curates."

SOUTHEY, ROBERT. AUTOGRAPH LETTER. Dated August 19, 1803.

1 p., 4to.

" . . . We are in heavy affliction. My poor child is dying, and we can only pray to God speedily to remove her. Edith is suffering bitterly. . . . Never man enjoyed purer happiness than I have for the last twelve months. My plans are now all

wrecked. As soon as it shall please God to remove the little object, I shall with all possible speed set off for Cumberland. Edith will be nowhere so well off as with her sister Coleridge. . . ."

——— SKETCHES OF THE INTERNAL STATE OF FRANCE. By M. Faber. London, Murray, 1811.

8vo. Original boards, uncut.

This copy belonged to Southey and bears on the title-page, according to his custom, the place and date of his purchase of the book. It afterward belonged to Thomas Jefferson Hogg, Shelley's biographer, and has his autograph. Inserted is a portion of a manuscript by Southey, with Mrs. Southey's endorsement.

——— ORIGINAL MANUSCRIPT, entirely in Southey's hand: a poem entitled "St. John Thrown in Boiling Oil."

3 pp., small 8vo.

——— THE BOOK OF THE ROMAN CATHOLIC CHURCH. In a Series of Letters to Robert Southey. By Charles Butler, Esq. London, Murray, 1825.

8vo. Bound by F. Bedford; mottled calf, uncut.

Robert Southey's copy of this reply to his own "Book of the Church," a work which attacked the Roman Catholic religion. On the title-page is Southey's autograph:

"Robert Southey, Keswick, Jan. 1825
From the Publisher."

There are numerous notes in Southey's hand.

——— AUTOGRAPH LETTER from Robert Southey to R. C. Dallas, Byron's relative and biographer, regarding a manuscript submitted to him by Dallas.

2 pp., 4to.

However Southey may be regarded as a poet, he deserves to rank among the greatest of book-lovers. In his last years, when a victim of melancholy madness, his library was the only place to which he could find his way alone. He would sit with a black-letter volume on his knees, gazing at one page for hours, at times moving his fingers as if making notes. Wordsworth speaks of finding him unable to recognize his old friend, but patting his books with childish affection. It was Wordsworth who remarked upon the self-portraiture of Southey's poem, "My days among the dead are past."

STEVENSON, ROBERT LOUIS. An Inland Voyage. By Robert Louis Stevenson. London, Kegan Paul & Co., 1878.

Crown 8vo. Original cloth, uncut.
First edition.

Given by Stevenson to Alison Cunningham, his nurse. On the half-title is the following in Stevenson's autograph:

"My dear Cummy: If you had not taken so much trouble with me all the years of my childhood, this little book would never have been written. Many a long night you sat up with me when I was ill. I wish I could hope, by way of return, to amuse a single evening for you with my little book! But whatever you may think of it, I know you will continue to think kindly of

The Author."

Inserted is a letter from Alison Cunningham.

——— An Inland Voyage. By Robert Louis Stevenson. London, Kegan Paul & Co., 1878.

Crown 8vo. Original cloth, uncut.
First edition.

Inserted is the following in Stevenson's autograph:

"AN INLAND VOYAGE.

To my first book, for love of me, be kind.
'T is pretty and thin: the meat was all behind.

Vailima, Nov. 5th, 1893." R. L. S.

Other insertions are an envelope addressed by Walter Crane, designer of the frontispiece, to Thomas Hutchinson, former owner of the book; three portraits of Stevenson (one in "the Bart.'s" hat—"the Bart." being Sir Walter G. Simpson, the "Cigarette" of "An Inland Voyage"); and a number of newspaper clippings.

——— Autograph Letter to Frederick Dowson. Written in 1876 or 1877.

4 pp., 8vo.

Interesting personal letter.

" . . . And now for my news. I am a Scotch advocate now, and wear a wig and gown with as good a grace as my neighbors. At the present moment I am very deep in an article (Burns) for the 'Encyclopædia Britannica'; and then I shall take up one

My dear Cummy,

If you had not taken so much trouble with me all the years of my childhood, this little work would never have been written. Many a long night you sat up with me when I was ill. I wish I could hope, by way of return, to amuse a single evening for you with my little book. But whatever you may think of it, I know you will continue to think kindly of

The Author.

AN INLAND VOYAGE.

Stevenson's Inscription in
"An Inland Voyage" given to
Alison Cunningham

on Charles of Orleans for, I think, *Cornhill*. . . . No; I did not write the article in question in the *Daily News*. If it was nice (observe my vanity), depend upon it, it was Lang's. From time to time, Lang writes charming articles in the *Daily News*. Witness one, a week or so past, on Montaigne. It was a little gem. . . . And therefore, whether I write or no, be assuredly persuaded that I have you in such memory as becometh the faithful to have of the faithful. . . ."

——— DEACON BRODIE, or The Double Life: a Melodrama founded on facts; in four acts and ten tableaux. By R. L. Stevenson and W. E. Henley. Privately printed. 1880.

Crown 8vo. Paper covers, as issued.

Stevenson's own copy of the earliest version of the play. There are corrections in the text in his hand, and on the cover is his autograph:

"R. L. Stevenson,
Hôtel du Petit-Lenore, Marseilles.
17-2-83."

——— VIRGINIBUS PUERISQUE; and Other Papers. By Robert Louis Stevenson. London, Kegan Paul & Co., 1881.

Crown 8vo. Original cloth, uncut.
First edition.

Frederick Locker-Lampson's copy, with his book-plate.

——— (WILLIAM ERNEST HENLEY.) A BOOK OF VERSES. (Vignette.) London, 1888.

Post 8vo. Original paper covers, uncut.
First edition.

Presentation copy, with autograph of Henley:

"A. J. Duffield, for 'auld lang syne.'
W. E. H."

On page 41, referring to the poem "Apparition," Henley has written the initials "R. L. S.," the verses being a pen-portrait of Stevenson.

——— THE MERRY MEN and Other Tales and Fables. By Robert Louis Stevenson. London, 1887.

Crown 8vo. Original cloth, uncut.
First edition.

With an autograph letter inserted.

——— UNDERWOODS. By Robert Louis Stevenson. London, 1887.

Post 8vo. Original cloth, uncut.
First edition.

On the fly-leaf is the following inscription in Stevenson's autograph:

"She is a woman: one in whom
The springtime of her childish years
Hath never lost its fresh perfume,
Though knowing well that life hath room
For many blights and many tears. LOWELL."

The poem "It is not yours, O mother, to complain" is marked in pencil. It is possible that the inscription may have been addressed to Stevenson's mother, although this poem was written to the mother of a friend.

——— FATHER DAMIEN. An Open Letter to the Reverend Dr. Hyde of Honolulu from Robert Louis Stevenson. (With Mr. R. L. Stevenson's Compliments.) Sydney, Australia, 1890.

Demy 8vo. Paper cover; in a levant morocco case.
First and privately printed edition.

On the cover is Stevenson's autograph inscription:

"The Rev. J. Francis Jones
With the best wishes of
Robert Louis Stevenson."

This pamphlet is very rare. Only twenty-five copies were printed. Speaking of his visit to the leper settlement of Molokai, Stevenson says: "I never recall the days and nights I spent upon that island promontory (eight days and seven nights) without heartfelt thankfulness that I am somewhere else."

——— ISLAND NIGHTS' ENTERTAINMENTS. By Robert Louis Stevenson. (Illustrated.) New York, C. Scribner's Sons, 1893.

Crown 8vo. Original cloth, uncut.
First edition (New York imprint).

On the fly-leaf is Stevenson's autograph inscription:

"John B. Buncombe (alias Buckland)
With all good wishes from his friend
Robert Louis Stevenson.
Vailima, Feb. 15th, 1894."

The book is dedicated "To those old shipmates among the islands: Harry Henderson, Ben Hird, and Jack Buckland. Their friend, R. L. S." Mr. Buckland is the "Jack" referred to in "The South Seas."

——— CATRIONA. A Sequel to "Kidnapped." By Robert Louis Stevenson. London, Cassell & Co., 1893.

Crown 8vo. Original cloth, uncut.
First edition.

With an autograph letter inserted.

——— WEIR OF HERMISTON. An Unfinished Romance by Robert Louis Stevenson. London, Chatto & Windus, 1896.

Crown 8vo. Original cloth, uncut.
First edition.

On the half-title is the following autograph inscription by Stevenson's mother:

"To Alison Cunningham. In Memoriam. Robert Louis Stevenson. From his Mother.
May, 1896."

Inserted is a postal card from Alison Cunningham, offering books for sale.

——— A FOLIO PAGE of the original manuscript of "The South Seas."

Framed with a portrait.

——— (ROBERT BURNS.) POETICAL WORKS. With frontispieces and numerous engravings on wood by Bewick. Alnwick, W. Davison, 1811.

2 vols., post 8vo. Bound by Zaehnsdorf; levant morocco, gilt, uncut.
A scarce edition.

Robert Louis Stevenson's copy, with his autograph on the title-page.

——— AUTOGRAPH LETTER, signed in full, written from Vailima.

1 p., folio.

An interesting letter regarding Scotch poets and an introduction that Stevenson has been asked to write for the catalogue of the Burns exhibition.

"Where Burns goes will not matter. He is no local poet, like Robin the First; he is general as the coursing sun. Glasgow, as the chief city of Scottish men, would do well; but, for God's sake, don't let it be like the Glasgow memorial to Knox. I remember, when I first saw this, laughing for an hour by Shrewsbury clock."

——— THREE PHOTOGRAPHS of Stevenson.

One taken when he was about sixteen years old; one in wig and gown as an advocate; one representing him in a velvet coat, with a mourning-band on the sleeve. Signed with his name in full.

ALGERNON CHARLES SWINBURNE

SWINBURNE, ALGERNON CHARLES. ATALANTA IN CALYDON, a Tragedy. By Algernon Charles Swinburne. London, Moxon, 1865.

4to. Original cloth, uncut.
First edition.

On the half-title is the autograph inscription:

"To T. S.
from his affectionate nephew,
A. C. S."

The binding was designed by D. G. Rossetti. It is said that only one hundred copies were printed.

——— CHASTELARD; a Tragedy. By Algernon Charles Swinburne. (Quotation.) London, Moxon, 1865.

Foolscap 8vo. Original cloth, uncut.
First edition.

On the half-title is the poet's autograph inscription:

"T. A.
With the author's affectionate regards.
A. C. S."

——— POEMS AND BALLADS. By Algernon Charles Swinburne. London, Hotten, 1866.

Erotion.

Sweet for a little even to fear, & sweet
O love, to lay down fear at love's fair feet;
Shall not some fiery memory of his breath
Lie sweet on lips that touch the lips of death?
Yet leave me not; yet, if thou will, be free,-
Love me no more, but love my love of thee.
Love where thou will, & live thy life; & I,
One thing I can, & one love cannot - die.
Pass from me; yet thine arms, thine eyes, thine hair
Feed my desire & deaden my despair.
Yet once more ere time change us, ere my cheek
Whiten, ere hope be dumb or sorrow speak,
Yet once more ere thou hate me, one full kiss.
Keep other honors for others, some one this.
Yea, & I will not (if it please thee) weep,
Lest thou be sad; I will but wish & sleep.
Sweet, does death hurt? thou canst not do me wrong:
I shall not lack thee, as I loved thee, long.
Hast thou not given me above all that live
Joy, & a little sorrow shalt not give?
What even though fairer fingers of strange girls
Pass nestling through thy beautiful boy's curls
~~Like mine,~~ *

Original Manuscript of Swinburne's Poem, "Erotion"

Foolscap 8vo. Bound by Zaehnsdorf; rose-colored levant; the sides entirely covered with a design of roses and laurel; inside borders of laurel leaves; brocade linings and fly-leaves; uncut; in a slip case.

First edition (with the Hotten imprint).

On the title-page is Swinburne's autograph signature in full.

On the page of dedication to Edward Burne-Jones is that artist's signature, with the date, November, 1897. On the fly-leaves are two pencil sketches of female figures said to be by Burne-Jones. Inserted is a newspaper clipping, a letter from Swinburne, in which he denies that any changes were made in the "Poems and Ballads" in later editions on account of unfavorable criticism.

An idea of the manner in which this volume was regarded by a certain portion of the British public may be obtained from an anecdote related by Mr. W. M. Rossetti. In 1868 the Royal Academy exhibition included a picture called "The Refectory," representing monks enjoying their dinner. A cat was included in the picture, and Swinburne (who was fond of cats) wrote in the "Notes," to which he and Mr. Rossetti contributed, that the animal was "a splendid cat." Some years later Mr. Rossetti saw the picture in the house of the original purchaser, but the cat had been painted out. An inquiry elicited the information that the owner of the picture did not care to have in his house anything that had been praised by the author of "Poems and Ballads."

——— THE ORIGINAL MANUSCRIPT of "Erotion," one of the most famous of the "Poems and Ballads."

Forty-four lines written on both sides of a folio sheet of blue paper.

——— (W. M. ROSSETTI.) SWINBURNE'S POEMS AND BALLADS. A Criticism by William Michael Rossetti. (Quotation.) London, Hotten, 1866.

Foolscap 8vo. Original cloth, uncut.
First edition.

Written to controvert the accusations of immorality against Swinburne.

——— SIENA. By Algernon Charles Swinburne. London, Hotten, 1868.

Foolscap 8vo. Original paper covers, edges as issued.

Mr. Slater, in his "Early Editions," refers to the scarcity of this pamphlet, and says that a pirated reprint is occasionally to be met with. "It is in every respect but one a masterly production, the only apparent defect being in the description of the paper." According to the authoritative bibliography of Swinburne, Hotten first printed a very few copies of "Siena"; probably not more than six. Afterward, either

for publication or for some private use, he printed other copies, using the same type but different paper. These may be more exactly described as a second issue than as a pirated reprint.

——— SONGS BEFORE SUNRISE. By Algernon Charles Swinburne. London, F. S. Ellis, 1871.

Crown 8vo. Original cloth, uncut.
First edition.

On the title-page is Swinburne's autograph inscription:

"from his friend
A. C. Swinburne."

The name of the recipient (T. Duffus Hardy) has been erased. A pencil note states that the book was bought from Mrs. Iza Duffus Hardy.

——— (ROSSETTI AND SWINBURNE.) THE DARK BLUE. London, Sampson, Low & Co., 1871–73.

4 vols., 8vo. Bound in polished calf.

A complete set of this scarce magazine, in which poems by Rossetti and Swinburne were first published. Rossetti's poem "Down Stream" has illustrations by Ford Madox Brown. There are also poems by Arthur O'Shaughnessy, W. S. Gilbert, W. M. Rossetti, William Morris, Joaquin Miller, and others. Swinburne's poem "The End of a Month" is illustrated by Simeon Solomon, and in another number is a criticism, by Swinburne, of the paintings by that artist.

——— UNDER THE MICROSCOPE. By Algernon Charles Swinburne. London, D. White, 1872.

8vo. Half roan; uncut; original covers preserved.
First edition.

——— (ROBERT BUCHANAN.) THE FLESHLY SCHOOL OF POETRY; and Other Phenomena of the Day. London, Strahan & Co., 1872.

8vo. Half morocco, uncut; original covers preserved.
First edition.

This pamphlet and the one next preceding were the principal attacks in one of the most famous literary battles of the nineteenth century. Mr. Buchanan wrote vigor-

ously, and the sensuous poetry of Swinburne and Rossetti was a fair target for a prosaic poet turned critic. Mr. Swinburne replied with "Under the Microscope," in which, after assuming that a critic is, after all, "nothing but the ghost of a flea," he proceeds to annihilate the spectral insect with eighty-eight pages of elaborate invective. Rossetti also replied in an article entitled "The Stealthy School of Criticism." Buchanan afterward regretted his attack upon Rossetti and admitted that the latter was not a "fleshly poet." Buchanan, a man of talent, had an unhappy facility in cultivating quarrels. When he first came to London, he was befriended by Edmund Yates. Later he attacked Yates, who replied savagely in print. Referring to his first meeting with Buchanan, Yates said (alluding to that malady for the relief of which the Scotch bless the Duke of Argyll), "I gave him food for his stomach and sulphur for his back."

——— TRISTRAM OF LYONESSE; and Other Poems. By Algernon Charles Swinburne. London, Chatto & Windus, 1882.

Crown 8vo. Original cloth, uncut.
First edition.

On the half-title is the author's inscription:

"F. Hueffer
With best regards from
A. C. Swinburne."

——— A CENTURY OF ROUNDELS. By Algernon Charles Swinburne. London, 1883.

Small 4to. Original cloth, uncut.
First edition.

On the half-title is the author's inscription:

"John Nichol
from his friend
A. C. Swinburne."

——— MARINO FALIERO. A Tragedy. By Algernon Charles Swinburne. London, 1885.

8vo. Original cloth, uncut.
First edition.

On the half-title is the author's inscription:

"To the Rev. A. B. Grosart
from his friend
A. C. Swinburne."

With unopened leaves.

——— LOCRINE. A Tragedy. By Algernon Charles Swinburne. London, 1887.

8vo. Original cloth, uncut.
First edition.

On the half-title is the author's inscription:

"To the Rev. A. B. Grosart, D.D.
from A. C. Swinburne."

——— SONGS OF THE SPRINGTIDES. By Algernon Charles Swinburne. London, 1891.

8vo. Original cloth, uncut.

On the half-title is Swinburne's autograph signature.

——— THE TALE OF BALEN. By Algernon Charles Swinburne. London, 1896.

8vo. Original cloth, uncut.
First edition.

On the half-title is the author's inscription:

"To Dr. Grosart
with sincere regard from
A. C. Swinburne."

Dr. Grosart did not open the leaves of the books presented to him by Swinburne, which, a German might say, was not groszartig.

ALFRED, LORD TENNYSON

TENNYSON, ALFRED. POEMS BY TWO BROTHERS. (Quotation.) London, Simpkin & Marshall, 1827.

Foolscap 8vo. Bound by Riviere & Son; blue levant morocco; the sides tooled in a lace pattern in the style of Derome.

First edition.

Although two brothers are accredited—Alfred and Charles Tennyson—three were associated in the book, Frederick Tennyson contributing several poems. Inserted in this copy are four unpublished manuscript poems by Frederick Tennyson and an autograph letter of Alfred Tennyson.

——— (PROLUSIONES ACADEMICÆ.) TIMBUCTOO. A Poem which Obtained the Chancellor's Medal at the Cambridge Commencement. By A. Tennyson of Trinity College. Cambridge, 1829.

Demy 8vo. Original paper covers, uncut.
First edition.

With an early autograph letter of Tennyson.

"There is a legend at Cambridge that one of the examiners—the history professor, Professor Smyth—had written on the outer leaf of this poem 'v. q.,' which he intended for 'very queer'; but the other examiners took it for 'v. g.,' 'very good,' and assigned the medal to it."
Dean Farrar, *Men I Have Known.*

——— POEMS, CHIEFLY LYRICAL. By Alfred Tennyson. London, Effingham Wilson, 1830.

12mo. Bound by Riviere & Son; levant morocco, uncut.
First edition.

From the collection of Frederick Locker-Lampson, with his book-plate.
Inserted (by Mr. Locker-Lampson) are the following items:
Ten lines in Tennyson's autograph, a portion of "The Lover's Tale."
A fly-leaf of a book with four sketches of faces. "By A. T." in Mr. Locker-Lampson's hand. One of the sketches appears to be a caricature of one of the early Tennyson portraits.
A duplicate leaf, pp. 129–130, with corrections in Tennyson's autograph.

——— POEMS, CHIEFLY LYRICAL. By Alfred Tennyson. London, Effingham Wilson, 1830.

12mo. Bound by Riviere & Son; blue levant morocco, in the style of Derome.
First edition.

Inserted is an autograph letter of Tennyson regarding a journey to France. With envelope and seal.

——— POEMS. By Alfred Tennyson. London, E. Moxon, 1833.

Foolscap 8vo. Original boards, uncut, in a levant morocco case.

On the fly-leaf is Tennyson's autograph inscription:

"Miss M. W. Green
With the Author's kind regards."

——— POEMS. By Alfred Tennyson. London, E. Moxon, 1833.

Foolscap 8vo. Bound by Riviere & Son; blue levant morocco, in the style of Derome.

First edition.

Inserted is an autograph letter from Tennyson to his publisher regarding books.

——— MANUSCRIPT BOOK, containing poems in Tennyson's autograph.

12mo. Old morocco, blind-tooled; gilt edges.

On the first page is the inscription:

"To J—— H—— from Alfred Tennyson.
Oct. 29, 1833."

The name, excepting the initials J. H., has been erased. The book belonged to a member of the Hallam family, probably Julia Hallam. The date of the presentation inscription is five weeks after the death of Arthur Hallam.

The book contains three poems by Tennyson, in his autograph. One of these is "St. Agnes" (36 lines), with the date September, 1833, fixing the time of the composition of the poem, which was first printed in the 1842 edition. In the edition of 1855 the title was changed to "St. Agnes' Eve." There are slight differences between this manuscript and the printed version.

The second manuscript poem in this book is that afterward entitled "On a Mourner." In the present volume it is without a title. These verses were written in 1833, although they were not included in any edition prior to 1865. After more than thirty years the verses were so carefully revised that their original character was entirely altered. The poem was, at first, one of reflection upon death and was self-consolatory in its tone, the inspiration being the death of Arthur Hallam, and Tennyson himself the "Mourner." When the poem was revised for publication, all the pronouns in the first person were changed to the second person, and the poet wrote for the consolation of others. Two stanzas that appear in the present manuscript were omitted entirely from the published version, and are now printed for the first time. Nature, speaking to the poet's heart, says:

" 'Come, beat a little quicker now,
When all things own my quickening breath;
Thy friend is mute: his brows are low:
But I am with thee till thy death.'
Some such kind words to me she saith.

Yet is she mortal even as I
Or as that friend I loved in vain.
Did *she* but whisper, low or high,
Thro' this vast cloud of grief and pain
I had not found my peace again."

Besides the omission of these two stanzas, the printed version differs from the present manuscript in twenty-two of its forty-seven lines. The third poem in Tennyson's autograph consists of two stanzas, unpublished in any edition of the poet's works. These bear the date September, 1833, and were another expression of grief for the death of Hallam:

"From sorrow sorrow yet is born:
Hope flows like water thro' a sieve,
But leave not thou thy son forlorn,
Touch me, great Nature, make me live.

As when thy sunlights, a mild heat,
Touch some dun mere that slumbers still.
As when thy moonlights, dim and sweet,
Touch some gray ruin on the hill."

Tennyson's son, in the "Life," referring to the long silence of the poet between the 1833 volume and the two volumes of 1842, says: "Two pathetic lines of his, written at this time, are left"; and quotes the last two lines of the first of these stanzas.

In addition to the manuscripts of Tennyson, the volume contains two poems by him, copied in a feminine hand, doubtless that of Miss Hallam. The first of these comprises five stanzas of "In Memoriam," beginning:

"Fair ship, that from the Italian shore
Sailest the placid ocean plains
With my lost Arthur's loved remains,
Spread thy full wings and waft him o'er."

This is of special interest, as it shows that the verses were written while the ship was on its way from Triest with the body of Hallam, though the poem was not published till seventeen years later. The same hand has transcribed the following lines, which are not published in any of the editions, although in the "Life" (Vol. I, p. 145) they are referred to as an unpublished poem written in 1834:

"'T is not alone the warbling woods,
The starred abysses of the sky,
The silent hills, the stormy floods,
The green that fills the eye—
These only do not move the breast;
Like some wise artist, Nature gives,
Thro' all her works, to each that lives
A hint of somewhat unexprest.

Whate'er I see, where'er I move,
These whispers rise and fall away,
Something of pain—of bliss—of love,
But what were hard to say.
I could not tell it. If I could,
Yet every form of mind is made
To vary in some light or shade,
So were my tale misunderstood."

——— THE TRIBUTE: A Collection of Miscellaneous Unpublished Poems, by Various Authors. Edited by Lord Northampton. London, John Murray, 1837.

8vo. Original cloth.

This was Tennyson's own copy of "The Tribute," and contains his book-plate as well as the book-plate of Frederick Locker-Lampson, to whom the volume afterward belonged.

"The Tribute" was published for the benefit of the Rev. Edward Smedley, a clergyman and writer who was threatened with the loss of his sight. Among the contributors were Wordsworth, Aubrey de Vere, R. Monckton Milnes, Landor, Thomas Moore, Southey, and Rev. C. Tennyson-Turner. Tennyson's contribution was a portion of "Maud," preceding by eighteen years the appearance of the completed poem. It is that part of the monodrama beginning "Oh! that it were possible." In the version in "The Tribute" there are five stanzas which were omitted in the final form of the work. Sir John Simeon suggested that the poem required a preceding one to render it intelligible. Tennyson wrote it. This second poem also required a predecessor; "and thus," says Aubrey de Vere, "the whole work ["Maud"] was written, as it were, backwards."

——— (BYRON AND SHELLEY.) THE LIBERAL. Verse and Prose from the South. London, John Hunt, 1822–23.

Demy 8vo. Bound by F. Bedford; polished calf, uncut.

This copy belonged to Tennyson and contains his book-plate. The book consists of the pages from the two volumes of the *Liberal* containing the contributions of Shelley and Byron. Tennyson evidently did not consider the other pages worth preserving. The volume afterward belonged to Frederick Locker-Lampson, and is described under Byron in the Appendix to the Rowfant Catalogue. Inserted is a letter (4 pp.) from Leigh Hunt (editor of the *Liberal*) to Charles Kent:

" . . . As to dining, in any proper sense of the term, I have long been incompetent. My spirits, however, are the same; my wish to see you again, & do all you wish, was never greater; and I know you will let me do as I please at table, & eat, drink & babble (if I can help it) just as little as this mystery of mine, called a liver, ordaineth. . . ."

——— THE ORIGINAL MANUSCRIPT, in Tennyson's autograph, of a small portion of "The Lover's Tale."

This consists of the seven lines beginning

"There is a custom in the Orient, friends."

The manuscript differs from the published version.

From the collection of Frederick Locker-Lampson, with the following endorsement in his autograph:

"This is in the autograph of A. Tennyson. It is the first thought for a passage at the end of 'The Lover's Tale.' "

——— POEMS. By Alfred Tennyson. London, Moxon, 1842.

2 vols., foolscap 8vo. Bound by Riviere & Son; red levant morocco, uncut.
First edition.

Inserted is an autograph letter from Tennyson to Mary Howitt:

"MY DEAR MRS. HOWITT: I liked you all very much, and shall always retain a delightful recollection of the day I spent with you. . . . I do not know, for I have left several things to be done at the last moment, whether I shall leave town to-day or to-morrow; but, here or there, believe me, with best remembrances to Mr. Howitt and your amiable daughter,

Ever yours,

A. TENNYSON."

——— POEMS. By Alfred Tennyson. London, Moxon, 1845.

2 vols., foolscap 8vo. Bound by Zaehnsdorf; polished calf, uncut.

Inserted in Vol. I is an autograph letter from Tennyson to his friend, the Rev. Stratton Eardley, a genial and characteristic letter regarding the Doré Gallery, scenery of the Rhine, and personal matters.

——— THE PRINCESS; a Medley. By Alfred Tennyson. London, Moxon, 1847.

Foolscap 8vo. Original cloth, uncut.
First edition.

This copy belonged to the Locker-Lampson collection and contains the Rowfant book-plate. The intercalated songs, which afterward became the most familiar portions of "The Princess," did not appear until the third edition. They have been supplied in this copy by Mr. Locker-Lampson. Two of them, "As thro' the land at eve we went" and "Thy voice is heard thro' rolling drums," are Tennyson's proof-sheets, with several alterations in his autograph. In the former song Tennyson has cancelled the second stanza and added a line each to the first and third, changing materially the arrangement and the effect of the verses. The proof of the second song shows that it originally read:

"When all among the thundering drums
Thy soldier in the battle stands."

This has been altered in Tennyson's hand to

"Thy voice is heard thro' rolling drums
That beat to battle where he stands."

The other songs, "The splendour falls on castle walls," "Home they brought her warrior dead," and "Ask me no more," are inserted in the autograph of Mr. Locker-Lampson. The book also contains Tennyson's visiting-card.

——— THE PRINCESS; a Medley. By Alfred Tennyson. London, 1850.

Foolscap 8vo. Bound by Zaehnsdorf; polished calf, uncut.
Third edition.

In this edition the songs were first published.

——— THE PRINCESS; a Medley. By Alfred Tennyson, Poet Laureate. London, 1856.

Foolscap 8vo. Original cloth, uncut.

On the half-title is Tennyson's autograph inscription:

"M. A. Fytche
from her affectionate Nephew
A. Tennyson."

Mrs. Elizabeth Tennyson, the poet's mother, died February 21, 1865. Her sister, Miss Mary Anne Fytche, died a few days later. These ladies were aged, respectively, eighty-four and eighty-three years. They resided for many years in a house at Hampstead, and were buried in one grave at Highgate Cemetery. The Poet Laureate was chief mourner at the funeral of Miss Fytche.

——— IN MEMORIAM. London, Moxon, 1850.

Foolscap 8vo. Bound by Ch. Meunier; purple levant morocco inlaid with emblematic designs; doublures of light brown levant morocco; brocade fly-leaves; uncut; in a case.
First edition.

Inserted are autograph letters of Tennyson, Arthur Hallam, and Henry Hallam, the historian, father of Arthur Hallam.

This is one of the earliest copies of the first edition with the two printer's errors. p. 2, "the sullen tree," afterward corrected to "thee, sullen tree"; and p. 198, "baseness," afterward corrected to "bareness." These errors appear only in the few copies issued before their discovery and correction.

——— IN MEMORIAM. London, 1859.

Foolscap 8vo. Original cloth, uncut.

On the half-title is Tennyson's autograph inscription:

"Joseph Wolf
from
A. Tennyson."

There is also Joseph Wolf's inscription, presenting the book to Mrs. Drake.

——— (Arthur Henry Hallam.) Remains in Verse and Prose. With a Preface and Memoir. Vattene in pace, alma beata e bella. Ariosto. (Portrait.) London, John Murray, 1863.

Small 8vo. Original cloth, uncut.

The editor of Arthur Hallam's literary remains was Henry Hallam, the historian, the poet's father. This estimable man survived all his children, most of whom died in the midst of a youth of brilliant promise. A "Memoir" of Henry Fitzmaurice Hallam, the last of the sons, is contained in this volume. He was beloved by a large circle of friends, including the Tennysons, Thackeray, the Brookfields, and other literary celebrities.

——— Ode on the Death of the Duke of Wellington. By Alfred Tennyson, Poet Laureate. London, 1850.

Demy 8vo. Bound by Zaehnsdorf; polished calf, uncut; the original paper covers preserved.

First edition.

Inserted are letters of the Duke of Wellington and Lady Tennyson.

——— Maud, and Other Poems. By Alfred Tennyson, D.C.L., Poet Laureate. London, E. Moxon, 1855.

Foolscap 8vo. Bound by Riviere & Son; crimson levant morocco, uncut.

First edition.

This copy belonged to Tennyson and was used by him in making the revisions for the third edition. The preliminary printed version of "Maud"—of which the only copy known to have existed was destroyed by Coventry Patmore—was entitled "Maud; or the Madness." In preparing the third edition, Tennyson intended to revert to the original title, as the words "or the Madness" are added in his hand in the present copy. The third edition of "Maud" contained ten pages of additions to the poem. Five stanzas and several lines of these additions appear in this copy in Tennyson's autograph. There are also a number of alterations of words and phrases. The poem "The Charge of the Light Brigade" is marked out, evidently with the intention of omitting it from the third edition. Of this lyric Tennyson wrote to F. G. Tuckerman: "It is not a poem on which I pique myself."

——— Maud, and Other Poems. By Alfred Tennyson, D.C.L., Poet Laureate. London, 1855.

Foolscap 8vo. Original cloth, uncut.

First edition.

On the half-title is Tennyson's autograph inscription:

"Joseph Wolf
from
Alfred Tennyson."

Also Joseph Wolf's inscription, giving the book to Warren Henry Drake.

Mr. Wise states in his Tennyson Bibliography that the sixth edition of "Maud" was the first in which the poem was divided into two parts. The present copy of the first edition is curious, as it contains a second half-title, "Maud. Part I," although there is no indicated Part II.

——— THE CHARGE OF THE LIGHT BRIGADE. London, Privately printed, 1855.

4 pp., 4to. Bound by Riviere & Son; levant morocco; edges as issued.

On the first page is Tennyson's autograph inscription:

"Major M'Crea
from A. Tennyson."

This is one of the rarest of the Tennyson leaflets. There was no copy in The Grolier Club's exhibition of Tennysoniana, although that collection had all the other Tennyson rarities excepting "The Lover's Tale." Mr. Locker-Lampson had "The Lover's Tale," but not "The Charge of the Light Brigade." There was no copy in the collection on which Mr. L. S. Livingston founded his Bibliography of Tennyson.

In a note following the poem, Tennyson states the circumstances under which he had the leaflet printed to send to "the brave soldiers before Sebastopol, whom I am proud to call my countrymen. . . . No writing of mine can add to the glory they have acquired in the Crimea; but if what I have heard be true, they will not be displeased to receive these copies of the Ballad from me, and to know that those who sit at home love and honour them."

Tennyson was prompted to send these copies of his ballad to the soldiers by a letter from a chaplain in the Crimea saying: "The greatest service that you can do just now is to send out on printed slips Mr. A. T.'s 'Charge at Balaclava.' It is the greatest favorite with the soldiers. Half are singing it, and all want to have it in black and white."

On hearing of this letter, Tennyson wrote to John Forster to have the poem printed and sent.

In Tennyson's "Life" is an account of a survivor of the great charge whose injuries and depression of spirits caused much anxiety to be felt for him. A doctor read him the ballad, which had the effect of a tonic, and in a short time the wounded man requested his discharge. The medical man issued the card of dismissal, saying, "Bravo, Tennyson!"

The fact that these copies were all sent to soldiers at the front probably accounts for their extraordinary rarity. Major M'Crea, to whom this copy was given, was an officer with Lord Cardigan.

——— POEMS. By Alfred Tennyson, D.C.L., Poet Laureate. London, Moxon, 1858.

Foolscap 8vo. Bound by Hayday; green morocco.

On the title is Tennyson's autograph inscription:

"Henry Herschel Hay Cameron
from
A. Tennyson."

——— IDYLLS OF THE KING. By Alfred Tennyson, D.C.L., Poet Laureate. London, Moxon, 1859.

Foolscap, 8vo. Original cloth, uncut.
First edition.

On the half-title is Tennyson's autograph inscription:

"C. H. Cameron
from
A. Tennyson."

The Camerons were neighbors and intimate friends of the Tennyson family.

——— IDYLLS OF THE KING. By Alfred Tennyson, D.C.L., Poet Laureate. London, Moxon, 1859.

Foolscap 8vo. Original cloth, uncut.
First edition.

On the title-page is Tennyson's autograph inscription:

"G. W. Dasent,
from
Alfred Tennyson.
Aug. 8th, 1859."

(Sir George Webbe Dasent, the authority on Scandinavian literature.)

This copy and the one preceding are of the earliest issue of the first edition, without the Bradbury & Evans imprint on the reverse of the title-page.

——— POEMS. By Alfred Tennyson, D.C.L., Poet Laureate. Illustrated by Dante Gabriel Rossetti, T. Creswick, J. E. Millais, W. Mulready, D. Maclise, Clarkson Stanfield, and others. London, Moxon, 1859.

Small 4to. Morocco.

The following items are inserted:

Dante Gabriel Rossetti: Trial proof of his drawing for "Sir Galahad," the margins filled with writing in Rossetti's hand; instructions to the engraver, W. J. Linton. Proof of Rossetti's drawing for "Mariana in the South." An autograph letter from Rossetti to Linton, suggesting alterations; with envelope, franked.

John Everett Millais: Autograph letter (8 pp.) to Linton regarding his drawings for the book, making suggestions for improvements which he has indicated by small sketches. Proofs of three drawings by Millais for "The May Queen." A proof of a drawing by Millais for "A Dream of Fair Women." An autograph letter (4 pp.) commending Linton's engravings but suggesting alterations, with pen-and-ink sketches in the text of the letter. An autograph letter (3 pp.) suggesting alterations in the drawing for "A Day Dream," with a pen sketch. These letters and drawings are placed opposite the illustrations to which they refer.

Inserted opposite the frontispiece, Tennyson's portrait by Woolner, is an autograph letter from the artist referring to his bust of the poet.

——— Autograph Letter. Dated Farringford, December 22, 1859.

2 pp., 8vo.

" . . . Your little box, full of sumptuous vintages, arrived here this morning. I can only return you thanks, which I hope, however, are at least as warm as this weather is cold. I am glad that I have written anything which has been a 'refreshment' to you in the dusty ways of this world; and if I could be certain that my verses were as good in their kind as I know, from your former gift to me at Twickenham, that your wines are in theirs, I should be well contented with them. I will drink your health in your own gift, & wish that this Xmas may be a happy one to you, & this New Year better than all the old ones. . . ."

——— Idylls of the Hearth. By Alfred Tennyson, P.L., D.C.L. London, Moxon, 1864.

Foolscap 8vo. Bound by Ruban; levant morocco, uncut.
First edition.

The author's proof-sheets, with numerous corrections in his handwriting.

It was Tennyson's first intention to give to the "Enoch Arden" volume of 1864 the title of "Idylls of the Hearth." Sets of proof-sheets were bound in cloth and sent to the poet for correction. Between the reading of the proofs and the publication of the book, the title was changed to "Enoch Arden." The "Idylls of the Hearth" volume was never actually published, and the only genuine copies extant are the sets of proof-sheets. This copy has "No. III" on its title-page. Mr. W. H. Arnold of New York owns No. IV.

The sets of proofs differ from each other and from the published "Enoch Arden." Copies of the latter are occasionally found with a fabricated "Idylls of the Hearth" title-page.

The autograph corrections in the present copy are numerous. In the lines in "Sea Dreams":

> "Made Him his catspaw and the cross his tool,
> And Christ the snare to catch his dupe and fool,"

the word "snare" is changed to "bait" and the word "catch" to "trap."

Robert Browning
from
his friend & admirer
A. Tennyson

ENOCH ARDEN,

ETC.

BY

ALFRED TENNYSON, D.C.L.,
POET-LAUREATE.

LONDON:
EDWARD MOXON & CO., DOVER STREET.
1864.

Tennyson's Inscription in
"Enoch Arden"
given to Robert Browning

In "A Dedication" a line is cancelled and the sense altered. Tennyson first wrote:

"Take this and pray that he
Who wrote it, (for his own sake, as for theirs,
May grow less careful of his brother fools,
Or) learn the wise indifference of the wise."

The words in parentheses are erased and the lines made to read:

"Who wrote it, self-reliant when assailed,
May learn the wise indifference of the wise."

There are many corrections in the dialect poem "Northern Farmer," and a number of lines in the shorter poems were rewritten before publication.

——— Enoch Arden, etc. By Alfred Tennyson, D.C.L., Poet Laureate. London, Moxon, 1864.

Foolscap 8vo. Original cloth, uncut.
First edition.

On the title-page is Tennyson's autograph inscription:

"Robert Browning
from
his friend and admirer
A. Tennyson."

Browning had a particular admiration for Tennyson's poems in this volume. "The Northern Farmer," akin to his own analytical character studies, "took him by storm"; and he refers to the metre of "Boadicea" as "a paladin's achievement." "I am thinking," he writes, "of Roland's Pass in the Pyrenees, where he hollowed a rock that had hitherto blocked the road by one kick of his boot."

——— The Window; or The Loves of the Wrens.

14 pp., 8vo. In a levant morocco case.

Proof-sheets with many alterations and corrections in Tennyson's hand. He has changed the title to "The *Songs* of the Wrens." In the fifth song he has cancelled the second stanza, beginning "Birds' love and men's love," and has altered the third stanza. The sixth song, "Where is another sweet as my sweet?" has been entirely rewritten on the margins, but the autographic version here differs from both the privately printed edition and the song as finally published. The tenth section is cancelled.

"The Window" was privately printed by Sir Ivor Bertie Guest in 1867. The songs were written for the purpose of being set to music by Sir Arthur Sullivan, and in 1871 they were published with the music. At some time between the dates of these two editions, Tennyson intended to include the work in a volume, probably "The Holy Grail" (1870). These proofs were then printed. After revising the songs, the poet decided to omit them from the volume, and "The Window" was not included in any edition of Tennyson's works until 1874.

——— THE HOLY GRAIL, and Other Poems. By Alfred Tennyson, D.C.L., Poet Laureate. (Quotation.) London, Strahan & Co., 1870.

Foolscap 8vo. Original cloth, uncut.
First edition.

On the title-page is Tennyson's signature.
On the fly-leaf is the following:

"Freshwater Bay, 1870. This book was presented to me by Mr. Alfred Tennyson, on its publication. Preserve with care. H. H. Cameron."

——— QUEEN MARY, a Drama. By Alfred Tennyson. London, H. S. King & Co., 1875.

Foolscap 8vo. Bound by Zaehnsdorf; polished calf, uncut.
First edition.

Inserted is an autograph letter, signed; dated January 1, 1875.

" . . . Thank you for your punch, which we found last night most consoling in this bitter weather. I have invented a punch myself which I think one of the best ever brewed. Come and try it some day. Best Xmas and New-Year wishes. . . ."

——— THE POETICAL WORKS of Alfred Tennyson. Vol. IV. London, 1875.

Crown 8vo. Cloth as issued.

From Frederick Locker-Lampson's collection, with his book-plate. On a fly-leaf Mr. Locker-Lampson has written: "This odd volume is valuable on account of the printer's errors at p. 120, & see p. 72, both in A. T.'s autograph."

On page 72 "petty babes" is changed to "pretty" in Tennyson's hand. On p. 120 the printer has transformed "a hundred airy does" into "hairy does." Tennyson has corrected this and noted: "Horrible h!"

——— THE REVENGE; a Ballad of the Fleet. By Alfred Tennyson.

Demy 8vo. Bound in half morocco, uncut.

The pages of the *Nineteenth Century* for March, 1878, containing the first publication of this poem.

Presentation copy to Thomas Westwood.
On the first page is Tennyson's autograph:

"A. Tennyson, May 8th, 1879."

With book-plate of Thomas Westwood.

This was Thomas Westwood, Jr., son of that "Gaffer Westwood" who, as Lamb observed, "retired on about forty pounds a year and one anecdote." The son was placed, through Lamb's influence, in an office. The younger Westwood's interest in literature was due to the influence of Elia. One of his lyrics, "Love in the Alpuracas," was warmly praised by Landor. Westwood died in Belgium in 1888.

——— Two Autograph Letters from Lady Tennyson to Rev. Mr. Eardley.

"I could not trust him [Tennyson] to a kinder and better guide. I am indeed thankful that you undertake him. I only ask you to remember how very blind he is, in spite of his seeing so much that most others do not see, & I know that you will grant my request."

——— Dedicatory Poem to the Princess Alice. The Defence of Lucknow.

Demy 8vo. Bound in half morocco, uncut.

The pages of the *Nineteenth Century* containing the first appearance of these poems, April, 1879.

Presentation copy to Thomas Westwood.

On the first page is Tennyson's autograph:

"A. Tennyson. May 8th, 1879."

With book-plate of Thomas Westwood.

Inserted is a letter from Mrs. Mary Brotherton to Thomas Westwood, containing an interesting parallel between Tennyson and Browning.

"Your correspondent is wrong about Browning and Tennyson—to my thinking. Not that A. T. is n't brusque and slovenly, and that Browning does n't wear better clothes and is n't suave and civil; but Tennyson is a gentleman, every inch of him, to the square lumpy toes of his huge shoes and the top of his oldest 'wide-awake'; and Browning is a kind-hearted man of considerable genius, but nothing could make him a gentleman—not even being the husband for eight or ten years of the truest little lady that ever breathed."

There is a description in this letter of Tennyson making calls with Mrs. Brotherton.

"Poor poet! He was sailing under sealed orders, and the coachman was captain of the excursion. Suddenly he turned into some grounds.

'William,' quoth A. T., 'this is n't Mrs. Greene's.'

'No, sir,' said William, looking down on his master. 'You are going to leave cards here. It 's Lady Twysden's.'

'Why should I leave cards here?' said the poor poet. 'I don't know Lady Twysden. I never saw her. I don't want to leave cards here.'

'You was to leave cards here, if you please, sir,' said William, respectfully but firmly; 'it 's on the list.'

'But I don't know the Twysdens. Why should I call?'

'It 's on the list, sir,' said William, more firmly still; but (cheeringly) 'I assure you they 're not at home, sir.'

When A. T. had submitted, he seemed to derive a melancholy satisfaction in pulling out a sheaf of visiting-cards from a great fat pocket-book someone had stuffed into his pocket, and holding them in his hand as if about to play bezique.

. . . Then he asked submissively: 'Am I to go anywhere else?'

'Three more places,' said William, inexorably.

I should think he must have paid out two or three dozen cards by the helpless way he extracted them in uncounted numbers from the pocket-book. . . . When we went to Farringford and got out there, I saw the floor of the carriage strewn with cards, as if he had been gambling all the way. When Mrs. Tennyson saw him: 'Oh, Ally! Your oldest coat! Why did n't you change it?'

'Never mind,' he said, with his humorous gravity. 'Beautiful I am with all my clo'es on. Beauty's self am I with all my clo'es gone,' quoting an old country song. I wish you had been in the carriage with us. A. T. was in capital spirits, and we told stories and cut jokes all the time."

——— De Profundis and The Human Cry.

Demy 8vo. Bound in half calf, uncut.

The pages of the *Nineteenth Century* for May, 1880.
On the first page is Tennyson's autograph:

"A. Tennyson, June 6th, 1880."

With Thomas Westwood's book-plate.

Inserted is a ten-page autograph letter from Mrs. Brotherton to Thomas Westwood, with interesting details of Tennyson's home life:

"The poet was rather dejected. He grumbled at going to Venice as if he were being forced there. I said, 'Why do you go?'

'Hallam says I ought.'

'I?' shouted poor Hallam; 'when I had ten times rather stay quietly here!'

I said, 'You don't deserve to see Venice if you don't long to.'

'It 's all man's work,' growled A. T.

Last Sunday some ladies came to see Mrs. T. in the drawing-room. When she was wheeled in, A. T. said, 'I suppose I must go in and see Mrs. Howard.' . . . Before she went, she begged A. T. to write in a birthday book for her. He gave a growl and begged she would excuse him.

'Only a line!'

'Indeed I can't. I have refused everybody.'

'Only your name!'

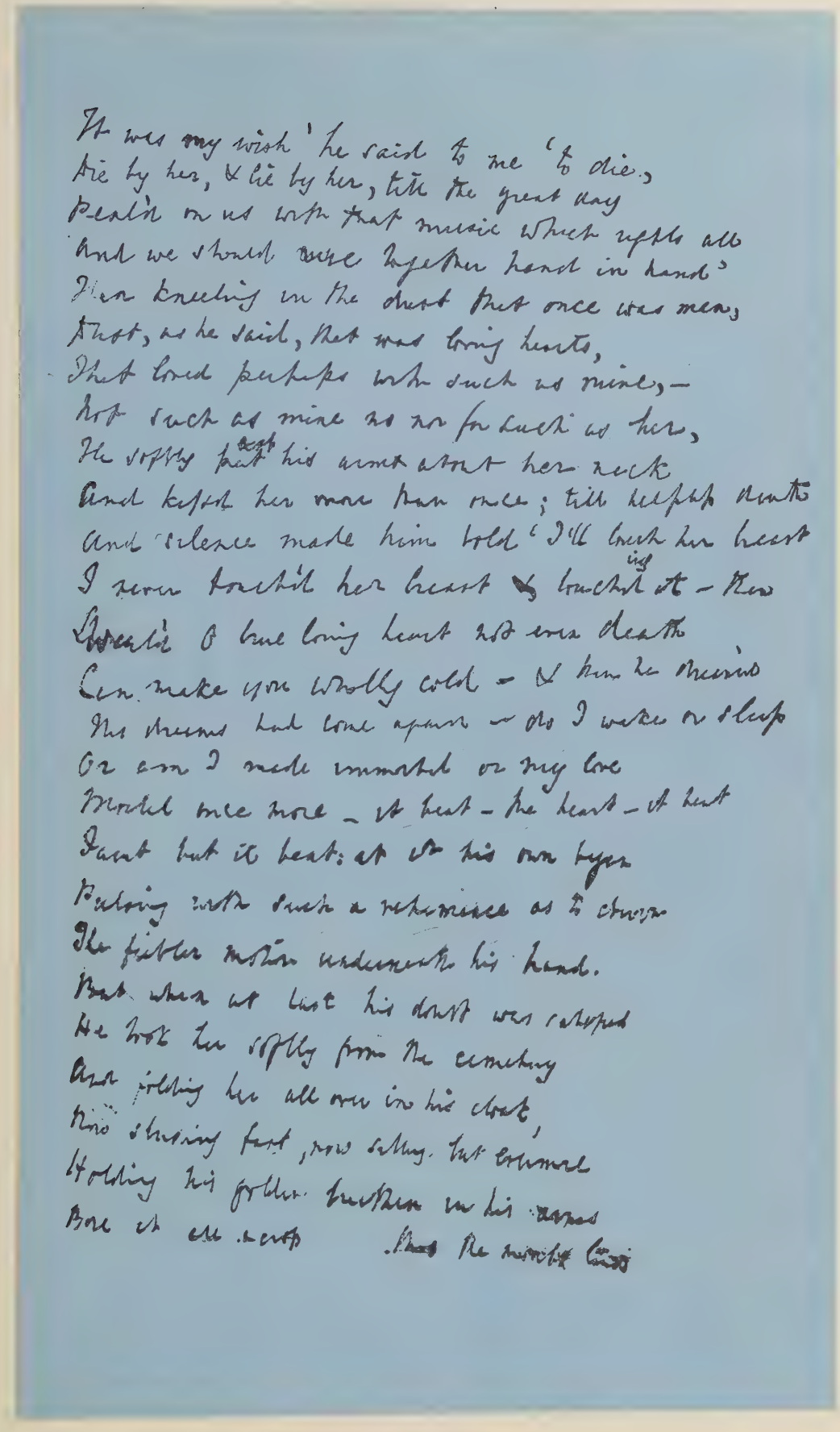
'You must not ask me. I hate my name!'

In short, Mrs. H., like a woman of good breeding, said: 'Well, I won't ask you any more. I know it must be a bore.'

'Thank you,' said he, with quite fervent gratitude.

His wife was a little vexed; but when the visitors were gone he said:

'I must decline. It is impossible to write for all who ask; and then if I write for any, affront is given. I actually get shoals of birthday books by post from utter



Tennyson's Manuscript of
"The Golden Supper"

strangers; and if I don't send them back by return, I get abusive letters demanding them, as if I were a thief and wanted their books.'

What do you think of my courage when I drew forth from my jacket pocket your 'De Profundis'? 'I know I am a villain,' I said, 'but please won't you write your name here. It is for a very loyal subject of King Alfred's and a very dear friend of mine.' The absurdity of my choosing this most unpropitious moment struck him, and he could not help a grim smile.

'Wretched woman,' quoth he, and wrote."

——— (ANNE THACKERAY RITCHIE.) ALFRED TENNYSON.

Demy 8vo. Bound in half morocco, gilt.

The pages from *Harper's Magazine* (1880) containing Mrs. Ritchie's article on Tennyson, with portraits and other illustrations.

Thomas Westwood's copy, with his book-plate.

Inserted is an autograph poem by Mrs. Mary Brotherton, entitled "The Summer Parlor of the King," suggested by Tennyson's home life.

——— AUTOGRAPH VERSES. Twenty-six lines of the original draft of "The Golden Supper," in Tennyson's hand.

This manuscript belonged to Frederick Locker-Lampson, and was inserted by him in Tennyson's copy of "The Tribute." Mr. Locker-Lampson has written at the top of the page: "Gareth and Lynette. 61–62"; and in the Rowfant catalogue it is so described. In reality, however, it is a portion of "The Golden Supper," the sequel to "The Lover's Tale," published on pages 76 and 77 in the edition of 1879. The manuscript differs considerably, not only from the 1879 edition, but from the "trial edition" privately printed in 1868.

"It was my wish," he said to me, "to die,
Die by her, & lie by her, till the great day
Peal'd on us with that music which rights all
And we should rise together hand in hand."
Then kneeling in the dust that once was men,
Dust, as he said, that [once] was loving hearts,
That loved perhaps with such as mine,—
Not such as mine, no, nor for such as her,—
He softly put his arms about her neck
And kissed her more than once; till helpless death
And silence made him bold. "I 'll touch her breast—
I never touch'd her breast," & touch'd it—then
Wail'd, "O true loving heart, not even death
Can make you wholly cold." & then he dreamed (?)
His dreams had come again. "Do I wake or sleep?
Or am I made immortal, or my love
Mortal once more?"

In the nine lines that follow there are several variations from the printed text.

——— TIRESIAS, and Other Poems. By Alfred, Lord Tennyson, D.C.L., P.L. London, Macmillan & Co., 1885.

Small 8vo. Bound by Zaehnsdorf; polished calf, uncut.
First edition. Autograph letter inserted.

The most famous poem in this volume is "Despair," of which Swinburne wrote a parody entitled "Disgust." Speaking of the poem "Despair" to Dean Farrar, Tennyson told the story of a farmer who, after listening to a sermon promising eternal fire and brimstone, consoled his wife by saying, "That *must* be wrong. No constitootion could n't stand it."

——— (SCOTT, SIR WALTER.) MINSTRELSY OF THE SCOTTISH BORDER: Consisting of Historical and Romantic Ballads. Edinburgh, J. Ballantyne & Co., 1806.

3 vols., 8vo. Original boards, uncut.

This copy belonged to Tennyson, and has his autograph in the first volume. Previously to the poet's ownership the books belonged to his father, the Rev. George Clayton Tennyson, whose autograph is in each volume:

"G. C. Tennyson
Somersby, Lincolnshire."

It was doubtless from these books that Tennyson learned the ballads which, according to Edward Fitzgerald, the young poet used to recite when at Cambridge. Fitzgerald particularly mentions "Helen of Kirkonnel" and "Clerk Saunders." At a later period the volumes belonged to the Rev. Tennyson Jesse, son of Emily Tennyson, the betrothed of Arthur Hallam, afterward married to Captain Jesse.

With these books is a document of five folio pages setting forth facts regarding the Tennyson family unknown to or disregarded by biographers. The authoritative biography of Lord Tennyson states that the poet's father was disinherited because of "a caprice." It appears from this document that the real cause of this injustice was the marriage of the Rev. G. C. Tennyson to a lady of no fortune. The document states further that this treatment caused the poet's father to drink to excess, shortening his life and alienating his congregation. This finds corroboration in a letter written by the brother to whom the inheritance was diverted (published in the "Life"), which alludes to Dr. Tennyson's having given way to "failings arising from a nervous temperament." A curious description of the Tennyson family is given in this document. It is stated that one of the poet's brothers was an imbecile. His aunt, Mrs. Bourne, is described as "ill-favoured, eccentric, and so unmitigated a shrew that her sanity seems to have been questioned." This aunt is referred to in the "Life" as a Calvinist who was always congratulating herself upon being saved from hell fire, to which her friends and relations were condemned. One day she said to her nephew: "Alfred, Alfred, when I look at you, I think of the words of Holy Scripture—'Depart from me, ye cursed, into everlasting fire.'"

——— (LANDOR, WALTER SAVAGE.) DRY STICKS, Fagoted by Walter Savage Landor. Edinburgh and London, 1858.

Demy 8vo. Bound by F. Bedford; polished calf.
First edition.

This copy belonged to Tennyson and contains his book-plate and his autograph. It afterward belonged to Frederick Locker-Lampson, who inserted in it a short poem in Landor's autograph and a portrait of Landor by Count d'Orsay.

The publication of this book led to a suit against the author, then seventy-seven years old, for libelling the wife of a clergyman. It was charged that Landor had also written scandalous anonymous letters to the lady. The verdict against him was for £1000. The offensive verses are entitled "The Pilfered to the Pilferer" and are addressed to "Mother Pestcome." On the fly-leaf is the following note in the autograph of Mr. Locker-Lampson:

"This lady, Mrs. *Yescome,* was the wife of a clergyman at Bath. L. quarrelled with her on account of her treatment of a young lady friend of his. He was prosecuted for libel, & had to leave England; so it was *'no go'* for him."

——— A SOUVENIR of Tennyson, Garibaldi, and Sir Henry Taylor, author of "Philip van Artevelde," etc.

Red morocco portfolio, on the sides of which are two large photographs of Tennyson, taken about 1865: characteristic portraits and never reproduced. In this portfolio are two poems in the autograph of Sir Henry Taylor, occasioned by Garibaldi's visit to Tennyson in 1864. There is also a sheet of letter-paper with the following in the autograph of Garibaldi:

"Carmi dei sepolcri di Ugo Foscolo."

Beneath this is Tennyson's autograph:

"Written by Garibaldi in my room, Apr. 8/64.
A. Tennyson."

This indicates that Tennyson, though brusque in his treatment of the autograph collector, was not entirely devoid of a spirit of reverence for the handwriting of great men. An account of Garibaldi's visit to Farringford is given in the "Memoir" of Tennyson by his son, where it is described as "the great event of the year." Shortly afterward, the poet wrote to the Duke of Argyll:

"Did you hear Garibaldi repeat any Italian poetry? I did. . . . He began immediately to speak of Ugo Foscolo, and quoted, with great fervor, a fragment of his 'I Sepolcri.'"

One of the manuscript poems by Sir Henry Taylor, "The Poet, the Hero, and the Girl," is addressed to Miss Julia Duckworth. The last three stanzas are as follows:

"And there was he, that gentle hero, who
By virtue and the strength of his right arm
Dethroned an unjust king and then withdrew
To tend his farm:

To whom came forth a mighty man of song
  Whose deep-mouthed music rolls thro' all the land,
Voices of many rivers rich and strong,
  Or sweet or grand.

I turned from bard and patriot, like some churl
  Senseless to powers that hold the world in fee.
How is it that the face of one fair girl
  Is more to me?"

——— QUARTO SCRAP-BOOK in which are inserted excerpts from English papers and magazines: the first published form of several poems.

One of these is the clipping from *Punch* (1846) of "The New Timon." This was Tennyson's reply to the attack made upon him by Sir Edward Bulwer Lytton, in which the poet, after calling Bulwer a "padded man that wears the stays," inquires:

"What profits now to understand
  The merits of a spotless shirt—
A dapper boot—a little hand—
  If half the little soul is dirt?"

Tennyson afterward said of this satire that he never intended it to be published, and that it was sent to *Punch* by John Forster. In the recently published biography of Bulwer there is a letter in which the novelist denied that he wrote the attack on Tennyson, though he afterward acknowledged the authorship and omitted from later editions the allusions to "school-miss Alfred."

Another clipping is from *Good Words* (1868), a poem entitled "1865–1866," which it is believed has never been republished. An extract from the *St. James's Gazette* contains a poem written by Tennyson at a political crisis, which has never been reprinted. Other poems here in their first printed form are "The Charge of the Heavy Brigade," "Lucretius," "Sea Dreams," "Tithonus," "Milton," "De Profundis," "Defence of Lucknow," Translations from Homer, and "Sonnet to Victor Hugo."

TENNYSON-TURNER, CHARLES. SONNETS. London, Macmillan, 1864.

Foolscap 8vo. Original cloth, uncut.

On the fly-leaf is the inscription:

"To the Rev'd. Alexander B. Grosart
  from Charles Turner
    With very kind regards.
Sept. 22d, 1873."

THACKERAY, WILLIAM MAKEPEACE. THE BOOK OF THE CHARTERHOUSE. Lists of Governors, Masters, and Pupils, from 1823 to 1828.

8vo. Half calf.

Thackeray's name appears in the seventh-form list in 1823, and the fifth-form in 1824. In 1828 he is a first-form monitor; but he is not found among the prize-winners or the orators. Among the names of Thackeray's schoolmates is that of G. S. Venables, who broke Thackeray's nose in a fight.

An autograph letter from Venables to Frederick Locker-Lampson is inserted; also three quarto pages of Thackeray's school exercises in algebra and a page of pencil drawings. These were formerly in Thackeray's algebra exercise-book, the item next following.

——— THACKERAY'S ALGEBRA EXERCISE-BOOK. A quarto blank book of about 200 pages; twenty pages being filled with problems in algebra written by Thackeray.

Original paper covers; in a silk case.

On the cover Thackeray has written: "Embellished with a frontispiece." This frontispiece is a drawing by Thackeray on the inside front cover. It represents the future novelist as a plump and smirking lad who is being patted on the head by his approving schoolmaster. This is described in Thackeray's autograph as "Mentor looking with an eye of benevolence on the well-directed labors of youth." In one of his early letters, Thackeray speaks of his going to Fisher, the mathematical lecturer, three mornings a week from nine to ten. He read Greek from eleven to twelve, and devoted the next hour to algebra and Euclid. He refers to Fawcett, his coach, as "a most desperate, good-hearted bore." It is likely that the sketch is a caricature of this pedagogue, or, perhaps, of Dr. Russell, to whom the novelist paid his respects in the second chapter of "Pendennis." On the cover of the book is Thackeray's signature; also that of his friend the Rev. W. W. Stoddart.

Mr. J. F. Boyes says, in "A Memorial of Thackeray's School-days": "Stoddart was, perhaps, Thackeray's greatest favorite of all. One of the most noble-hearted men I ever knew: as such he was cherished to the last by Thackeray."

——— A BOOK OF SELECTED VERSE for School Reading.

12mo. Old calf.

Title-page and several other pages missing.

This little book was used in school by Thackeray soon after he entered the Charterhouse. The inside covers are filled with writing and rough sketches by him.

There are Latin phrases and verses, and on the inside front cover he has calculated the time to the holidays, thus:

"Only two weeks to the holidays.
Only 13 days to the holidays.
Only 12 days " " "

and in this fashion down to "Holidays," written with a flourish. The name "Thackeray" is cut with a penknife in the leather binding.

This manner of reckoning the time to holidays was remembered by Thackeray forty years afterward. In the "Roundabout Papers" (essay on "Lett's Diary") he says:

"Ah, how carefully that blessed day is marked in *their* little calendars! In my time it used to be, 'Wednesday, 13th November, 5 weeks from the holidays; Wednesday, 20th November, 4 weeks from the holidays; until sluggish time sped on, and we came to Wednesday, 18th December. O rapture!"

——— A LEAF FROM A SCRAP-BOOK. A Poem entitled "I 'd be a Tadpole," in Thackeray's autograph. Twenty-two lines, signed with a monogram.

1 p., 4to.

The leaf on which this manuscript is pasted was taken from the scrap-book of Miss E. Spence, daughter of Rev. Joseph Spence, an English clergyman. Under the poem Miss Spence has written:

"These lines by Thackeray, his mother says, were never published but written in his cousin's album (now Mrs. Carmichael) whilst he was yet at the Charterhouse school."

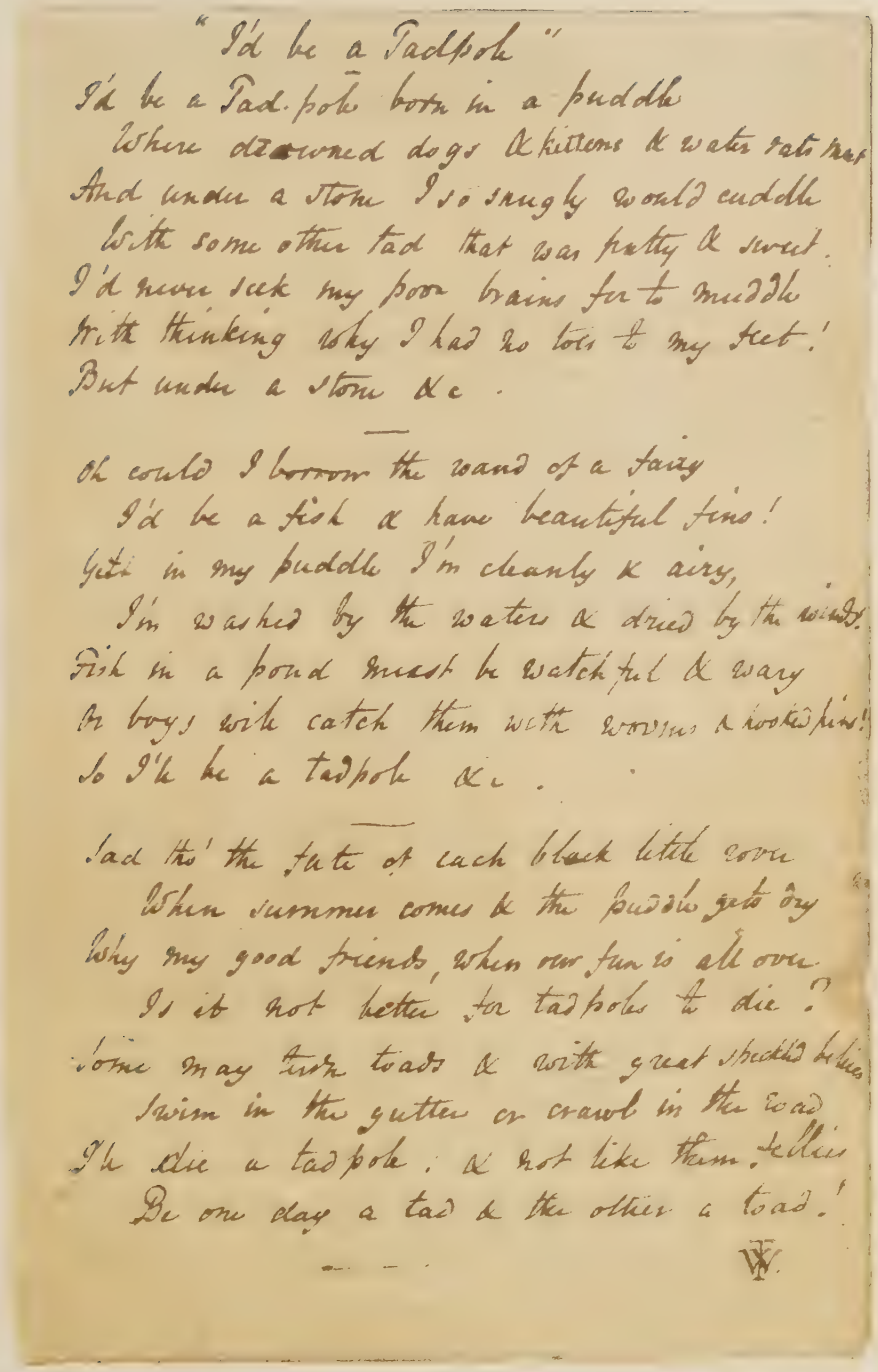
The poem is one of Thackeray's earliest attempts at literature. The autograph is in his boyish hand, like that in the algebra. The lines were afterward published, with some alteration, in the *Gownsman* in 1829. The discovery of this manuscript was the proof that the poem and other contributions to the *Gownsman* were written by Thackeray.

——— EPIGRAMS. NOVUS GRÆCORUM EPIGRAMMATUM DELECTUS, CUM NOVA VERSIONE ET NOTIS. Opera Thomæ Johnson, A.M. In usum Scholæ Etonensis. Eton and London, 1803.

Foolscap 8vo. Old calf; covers loose; in cloth case.

Thackeray's copy. On the reverse of the title-page is the following in his autograph:

"Martial has wit, and is worth your looking into; but the Greek epigrams I recommend to your supreme contempt. LORD CHESTERFIELD."



"I'd be a Tadpole"

I'd be a Tad-pole born in a puddle
Where drowned dogs & kittens & water rats rot
And under a stone I so snugly would cuddle
With some other tad that was pretty & sweet.
I'd never rack my poor brains for to muddle
With thinking why I had no toes to my feet!
But under a stone &c.

—

Oh could I borrow the wand of a fairy
I'd be a fish & have beautiful fins!
Yet in my puddle I'm cleanly & airy,
I'm washed by the water & dried by the winds.
Fish in a pond must be watchful & wary
Or boys will catch them with worms & hooks pins!
So I'll be a tadpole &c.

—

Sad tho' the fate of each black little coon
When summer comes & the puddle gets dry
Why my good friends, when our fun is all over
Is it not better for tadpoles to die?
Some may turn toads & with great shoulder blades
Swim in the gutter or crawl in the road
I'll die a tadpole: & not like them Sedleys
Be one day a tad & the other a toad!

W.

Thackeray's Manuscript of One
of his Earliest Essays
in Literature

——— SAMMLUNG HISTORISCHER VOLKSLIEDER UND GEDICHTE DER DEUTSCHEN. Von Dr. O. L. B. Wolff, Professor an der Universität zu Jena. Stuttgart und Tübingen, 1830.

769 pp., 8vo. Paper covers; in a cloth case.

Thackeray's copy.
On the front cover is his autograph:

"W. M. Thackeray, Weimar, 1830."

The novelist lived for several months at Weimar. His account of his meeting with the author of "Faust" is found in Lewes's "Life of Goethe." "The people of Germany are not known in England," Thackeray writes; "and the more I learn of them, the more interesting they appear to me—customs and costumes, and national songs, stories, &c." Thackeray was nineteen years old when he bought this book.

——— ABRÉGÉ DE LA VIE DES SAINTS. Rouen, 1749.

8vo. Two volumes in one. Old calf. (Title of Vol. I missing.) In a cloth case.

Thackeray's copy, with his autograph on the fly-leaf:

"W. M. Thackeray,
Rouen, 1829."

——— THE YELLOWPLUSH CORRESPONDENCE. Philadelphia, Carey & Hart, 1838.

Post 8vo. Original boards, uncut.
First edition. Inserted is an autograph letter in which Thackeray refers to American editions of his writings.

This is the first appearance of any of Thackeray's writings in book form. Mr. Slater, in his "Early Editions," speaking of "The Paris Sketch Book" (1840), says: "This work is noticeable as being Thackeray's first printed book." The American edition of "Yellowplush" was published two years earlier. Regarding it the following communication appeared in the *Athenæum* in 1891:

"An American correspondent, 'W. H. L.,' of Philadelphia, sends me the following note, which will be interesting to Thackeray's bibliographers:

'Mr. Charles Plumptre Johnson, in his "Early Writings of Thackeray," referring to American editions of his author, says of "The Yellowplush Papers," published in 1852 by the Appletons, that, whilst it has in itself no special interest, it mentions in its preface that "an imperfect collection, long since out of print, had previously been published in Philadelphia"; and he adds: "It would be very interesting to have par-

ticulars of this Philadelphia edition, as it was probably the first volume of Thackeray's writings published in America." I have recently obtained a copy of "this Philadelphia edition," the title of which is as follows, the author's name not being given: "The Yellowplush Correspondence. Philadelphia, E. L. Carey & A. Hart. 1838." . . . It is evident that this was not only the first of Thackeray's works to be printed in America, but the first of his writings to be published in separate form in either country, "The Paris Sketch Book" not appearing until 1840.' "

"W. H. L." was the late William H. Lambert, of Philadelphia.

——— DAMASCUS AND PALMYRA: a Journey to the East. . . . By Charles G. Addison. (With ten full-page colored illustrations by W. M. Thackeray.) London, Bentley, 1838.

2 vols., 8vo. Half calf; edges as issued.

It has been claimed that these illustrations were wrongly ascribed to Thackeray; but a New York bookseller, several years ago, had for sale the original receipt, signed by Thackeray, for payment made to him for the drawings.

——— THE PARIS SKETCH BOOK. By Mr. Titmarsh. With numerous designs by the author, on copper and wood. London, Macrone, 1840.

2 vols., post 8vo. Bound by F. Bedford; polished calf.
First edition.

Inserted is the following autograph letter, dated May 20, 1842:

"MY DEAR SIR: I seldom go out as early as the hour you mention, fearing to lose a day's work by such gadding. The best plan will be for you, if you have a mind to employ my humble wits, to say what you can give me for a sheet on the subject proposed. Very faithfully yours,

W. M. THACKERAY."

On the third page the editor to whom this letter was addressed has noted in shorthand an abstract of his answer, in which the sums of £5 and £10 are named.

——— AN ESSAY on the Genius of George Cruikshank. With Numerous Illustrations of his Work. From the *Westminster Review*. London, 1840.

Demy 8vo. Morocco.
First edition.

Autograph letters of Thackeray and Cruikshank inserted.

——— THE SECOND FUNERAL OF NAPOLEON: in Three Letters to Miss Smith of London; and The Chronicle of the Drum. By Mr. M. A. Titmarsh. (With four illustrations.) London, H. Cunningham, 1841.

Square 12mo. Original pictorial paper covers, uncut; in a levant morocco case.

First edition.

This copy belonged to Edward Fitzgerald, translator of the "Rubáiyát," and has his autograph on the "Contents" page. It was afterward owned by Mr. Augustin Daly, but the associative interest of the volume was overlooked in the cataloguing of the Daly books.

In February, 1841, Fitzgerald wrote to W. H. Thompson:

"Have you read Thackeray's little book, 'The Second Funeral of Napoleon'? If not, pray do; and buy it, and ask others to buy it; as each copy sold puts 7½ pence in T.'s pocket, which is very empty just now, I take it. I think the little book is the best thing he has done."

When, a little before his death, one of Thackeray's daughters asked him which of his friends he had loved the best, he replied, "Why, dear old Fitz, of course."

At the end of the book is advertised as "preparing for immediate publication," "Dinner Reminiscences; or the Young Gormandizer's Guide at Paris, by Mr. M. A. Titmarsh." This was never published, but shortly afterward Mr. Titmarsh contributed his "Memorials of Gormandizing" to *Fraser's Magazine*.

Thackeray had a glimpse of Bonaparte once. It was in 1817, when, at the age of six, he was on the way from India to England. "Our ship," he says, "touched at an island, where my black servant took me a long walk over rocks and hills until we reached a garden where we saw a man walking. 'That is he,' said the black man; 'that is Bonaparte! He eats three sheep every day and all the little children he can lay hands on.'"

——— THACKERAY'S SKETCH BOOK.

Small 4to, oblong; 100 pp. Boards, leather back; in a case.

Thirty-two pages are filled with sketches in water-colors and pencil by Thackeray. Inside the front cover is the novelist's visiting-card: "Mr. Thackeray, 16 Onslow Square, Brompton." Pasted in is a slip of paper with Mrs. B. W. Procter's inscription, presenting the book to J. Dykes Campbell:

"J. D. Campbell Esq're with Mrs. Procter's best thanks."

In the essay, "A Leaf out of a Sketch Book," Thackeray writes of his own drawings:

"Turn over the page. You can't deny that this is a nice little sketch of a quaint old town, with city towers, and an embattled town gate, with a hundred peaked gables, and ricketty balconies, and gardens sweeping down to the river wall."

The drawings in this book are scenes and characters observed in Rouen and other French towns, and some are dated 1842 and 1843.

——— THE IRISH SKETCH BOOK. By Mr. M. A. Titmarsh. With Numerous Engravings on Wood Drawn by the Author. London, Chapman & Hall, 1843.

2 vols., post 8vo. Original cloth, uncut.
First edition.

Presentation copy from Thackeray to Jane Welsh Carlyle. On the half-title is Thackeray's autograph inscription:

"Mrs. Carlyle
With Mr. Titmarsh's grateful regards."

Each volume has Thomas Carlyle's book-plate with his motto, "Humilitate." Carlyle's first allusion to Thackeray was in regard to a review written by the novelist on the appearance of "The French Revolution":

"The critic is one Thackeray, a half-monstrous Cornish giant, kind of painter, . . . who is now writing for his life in London."

In one of Mrs. Carlyle's letters to her husband she says: "I brought away the last four numbers of 'Vanity Fair' and read one of them in bed during the night. Very good, indeed."

——— NOTES OF A JOURNEY FROM CORNHILL TO GRAND CAIRO. By Mr. M. A. Titmarsh, Author of "The Irish Sketch Book," &c. Illustrated by the Author. London, Chapman & Hall, 1846.

Crown 8vo. Original cloth, uncut.
First edition.

Presentation copy to W. H. Brookfield. On the fly-leaf is the inscription in Thackeray's autograph:

"W. H. B. from the Author."

On the half-title is Brookfield's signature.

The friendship of Thackeray and the Rev. W. H. Brookfield began at Cambridge, and the Brookfield household was like a home to Thackeray until he had the misfortune to regard Mrs. Brookfield with what he refers to in a letter to the husband as "a spiritual sensuality, so to speak."

——— NOTES OF A JOURNEY FROM CORNHILL TO GRAND CAIRO. By Mr. M. A. Titmarsh, Author of "The Irish Sketch Book," &c. Illustrated by the Author. London, Chapman & Hall, 1846.

Crown 8vo. Original cloth, uncut.
First edition.

Inserted in this copy are two pencil drawings by Thackeray. The first is the original sketch for the colored frontispiece, differing considerably from the finished

Drawing in "Vanity Fair"
sent by Thackeray to
the Marchioness of Normanby
(Page 233)

plate. The second is the drawing for "The Chief Eunuch of the Grand Turk" (p. 247). These two drawings were formerly in an album belonging to Miss Blanche Paxton, daughter of Sir Joseph Paxton, designer of the Crystal Palace.

——— THE CHRONICLES OF CLOVERNOOK; With Some Account of the Hermit of Bellyfulle. By Douglas Jerrold. (Frontispiece by Kenny Meadows.) London, *Punch* Office, 1846.

Foolscap 8vo. Original cloth.
First edition.

On the half-title is the author's autograph inscription:

"To W. M. Thackeray
from Douglas Jerrold."

Jerrold's criticism of Thackeray's first lecture was: "Very good, but needs a piano." This has been attributed to Andrew Arcedeckne, the original of Thackeray's Foker. Mr. Lewis Melville quotes two other sharp sayings of Jerrold about Thackeray. When the novelist had stood sponsor for a child, Jerrold said: "I hope you did n't present the child with your own mug." On some one observing that the Catholics were "Romanizing Thackeray," Jerrold ventured the hope that "they would begin at his nose," a delicate allusion to the nasal organ broken in the school-boy fight with Venables.

——— MRS. PERKINS'S BALL. By Mr. M. A. Titmarsh. Mrs. Perkins at Home Friday Evening, 19 Decr. Pocklington Square. (With twenty-two full-page colored illustrations by the Author.) London, Chapman & Hall, 1847.

Small 4to. Bound by Zaehnsdorf; half levant, uncut; original paper cover bound in.
First edition.

Inserted is an autograph letter of Thackeray, purporting to be written by "the Mulligan of Ballymulligan," who is the principal character in "Mrs. Perkins's Ball." The letter is written in an imitation of the handwriting of an uneducated person, and runs as follows:

"MANCHESTER BUILDING, Chewsday.

MADAM: Oi shall be igsthramely deloighted to accompanee me friend Mr. Titmarsh oither to the tay (or supper) intherteenment invinted by your ginerousity, and if the lovely Miss Eujanee will fut a polka wid the humblest of her sleeves she shall foind that me dancing has been maloigned in certain quarters by a miserable enemee of our beautiful and bloighted Oirland. I have the honor to remeen, madam, your most obajient servt.,

MULLIGAN."

[Flourish.]

From the album of Miss Blanche Paxton.

One of Thackeray's last contributions to *Fraser's Magazine* was "A Grumble at the Christmas Books," in which the novelist wrote of his own work in this fashion:

"Ha! what have we here? M. A. Titmarsh's Christmas Book—Mrs. Perkins's Ball. Dedicated to the Mulligan of Ballymulligan! Ballymulligan! Ballyfiddlestick! What, *you* too, Mr. Titmarsh! You, you sneering wretch, setting up a Christmas Book of your own!"

——— JOURNEY TO DAMASCUS. . . . By Viscount Castlereagh, M.P. With Illustrations. London, H. Colburn, 1847.

2 vols., crown 8vo. Original cloth, as issued.

On the title-page of each volume is the inscription:

"With the Author's kindly regards. May, 1848."

With Thackeray's monogram library stamp in each volume.

——— THE BOOK OF SNOBS. By W. M. Thackeray, Author of "A Journey from Cornhill to Grand Cairo," &c. Illustrated by the Author. (Vignette.) London, *Punch* Office, 1848.

Post 8vo. Original green paper covers, as issued; in a levant morocco case. First edition.

The back cover has the advertisement of "Vanity Fair," with extracts from reviews. Inserted is an autograph letter, 1 p., 8vo, addressed to "My dear Mazzinghi."

" . . . If I can help you, I will; that is all I can say at present; for it requires time and chance and occasion to find work for a man. . . . In the meantime, is a little (a very little, you understand, for I am always as poor as a church mouse) present help wanted? My dear fellow, pray command me in this case and think that it is I who am thankful if I can aid you. . . ."

——— OUR STREET. By Mr. M. A. Titmarsh. With sixteen full-page colored Illustrations by the Author. London, Chapman & Hall, 1848.

Crown 4to. Bound by Bradstreet; levant morocco; edges as issued; original paper cover preserved.
First edition.

Inserted is a pencil drawing by Thackeray—a lady with a negro page.

Drawing by Thackeray
sent with a copy of "Vanity Fair"
to George Cruikshank
(Page 234)

——— VANITY FAIR; a Novel Without a Hero. Pen and Pencil Sketches of English Society. By William Makepeace Thackeray. With Illustrations on Steel and Wood by the Author. London, *Punch* Office; Bradbury & Evans, 1847–48.

First edition, complete, in the original parts (twenty in nineteen); in a levant morocco case.

Inserted is an autograph letter from Thackeray to Sir Henry Bulwer, speaking of sending a copy of "Vanity Fair" to Bulwer, Lord Lytton, "a gentleman I have been admiring and making fun of all my life." Thackeray had effectually disguised his admiration for Bulwer-Lytton by attacking him vigorously in *Fraser's Magazine,* though in later years he had the grace to regret it. This letter contains an invitation to a dinner to be given by Thackeray:

"Smoking commences at an early hour; so that gentlemen may bring their dressing-gowns. Ambassadors to appear in brocade; but literary gentlemen in the *robe de chambre* which you admired the other day."

This is illustrated by two drawings by Thackeray, one a portrait of himself in a ragged dressing-gown; the other a portrait of Sir Henry Bulwer in a robe of brocade.

——— VANITY FAIR; a Novel Without a Hero. By William Makepeace Thackeray. With Illustrations on Steel and Wood by the Author. London, Bradbury & Evans, 1848.

8vo. Original cloth, uncut; in a levant morocco case.
First edition.

Presentation copy from Thackeray to the Marchioness of Normanby.

Pasted on the fly-leaf is a pen-and-ink drawing by Thackeray: Mr. Punch presenting a copy of "Vanity Fair," with Thackeray's autograph inscription: "With the author's compliments." Below this is written, probably by Lady Normanby: "From Thackeray, with a copy of 'Vanity Fair.'" With the book is a letter from the Marquis of Normanby regarding this copy.

The book was sold at auction in London in 1903, together with other volumes belonging to Lord Normanby, including Dickens's presentation copy of "Dombey and Son," which was dedicated to Lady Normanby.

Lord Normanby was a friend of both Thackeray and Dickens. He presided at the dinner given to the latter to celebrate the completion of "Martin Chuzzlewit."

——— VANITY FAIR; a Novel Without a Hero. By William Makepeace Thackeray. With Illustrations on Steel and Wood by the Author. London, Bradbury & Evans, 1848.

8vo. Old half calf.
First edition.

When purchased by the present owner, this copy was found to contain a print from an etching on glass made by George Cruikshank from a sketch by Thackeray. The sketch represents a small boy carrying a large book on his head, with the inscription in Thackeray's hand:

"With the gentleman's compliments to his old friend and master."

Several years after the purchase of this book, the album of Miss Blanche Paxton was sold to a London dealer, and among its contents was the original sketch by Thackeray, sent to Cruikshank with "Vanity Fair." It is a highly finished specimen of Thackeray's work, and is inserted in the present copy, together with the print from Cruikshank's etching on glass. While it is by no means certain that this is the copy given by Thackeray to "his old friend and master," the discovery of this etching in its pages indicates a possibility of its identity. The binding is of the sort made for "gift books" at the time of the publication of "Vanity Fair."

Moncure D. Conway relates in his Autobiography that he walked with Cruikshank to Kensal Green Cemetery on the day of Thackeray's burial. The old artist said: "Many a fine fellow has been buried at Kensal Green, but never a finer or a truer than Thackeray. How little did they know the man who thought him a hard, cold, and cutting blade! He was much more like a sensitive, loving little girl."

——— VANITY FAIR; a Novel Without a Hero. By William Makepeace Thackeray. New York, Harper & Brothers (n. d.).

2 vols. in 1, large 8vo. Half morocco, uncut; the original paper covers bound in.

The first American edition.

——— THE HISTORY OF PENDENNIS: His Fortunes and Misfortunes, His Friends and His Greatest Enemy. By William Makepeace Thackeray. With Illustrations on Steel and Wood by the Author. London, Bradbury & Evans, 1848–49–50.

2 vols., 8vo. The twenty-four monthly parts, with all the wrappers and advertisements. Bound by Zaehnsdorf; half levant morocco, uncut.

First edition.

Inserted in this copy are two pages of the original proof-sheets of "Pendennis," with corrections and additions in Thackeray's autograph. On the page at the end of Chapter XXVIII, is the instruction to the printer: "Break a line"; and then follow ten additional lines in the novelist's hand, a postscript to the chapter, which will be found on page 278 of the first edition of the book. This begins: "And now we ought, perhaps, to describe another scene which took place at Fairoaks between the Widow and Laura"; and ends: "And Helen, who could pardon almost everything, could not pardon

La Convalescente (scène touchante)

Arthur Pendennis apporte à sa mère convalescente une
petite collation de 2 lièvres et 2 faisans rôtis
Laure attendrie leve ses beaux yeux au ciel.

A Burlesque Illustration
to "Pendennis"

an act of justice in Laura." On page 280, Chapter XXX is altered to XXIX and the caption "Babylon" is added.

There is also inserted in this copy an autograph letter from Thackeray to Dr. Elliotson, to whom "Pendennis" is dedicated.

"Tremont House, Boston, December 24th, 1852.

My dear old Doctor: ('Old,' term of affectionateness.) Once a year, about Xmas, you know what happens to you—that Thackeray will call and leave his little card, and now it comes from Massachusetts with 3000 miles of water between us; but the cœlum is changed, not the animus, and I am as grateful to my dear John Elliotson here as on t' other side of the ferry. I am putting up a pretty little sum of money for my girls. But for you, I should have died, most likely, and left them without a penny; and I like to thank you at Xmas time in their name and mine. May you prosper, my dear Doctor, and believe me always gratefully yours,

W. M. Thackeray."

——— Pen-and-ink Drawing. An unpublished drawing for "Pendennis," with description in Thackeray's autograph.

"La Convalescente (Scène touchante).

Arthur Pendennis apporté à sa mère convalescente une petite collation de 2 lièvres et 2 faisans rôtis. Laure attendre levé ses beaux yeux au ciel."

Beneath this description is a sketch of Lord Ashburton's coat of arms, and Thackeray has noted that the drawing is "de la Collection de Milor Ashburton."

——— Doctor Birch and his Young Friends. By Mr. M. A. Titmarsh. With sixteen colored Illustrations by the Author. London, Chapman & Hall, 1849.

Crown 4to. Bound by Zaehnsdorf; half levant morocco, edges as issued: original cover preserved.

First edition.

Inserted is an order for money, in Thackeray's autograph and signed by him, addressed to Sir John Lubbock.

——— The History of Samuel Titmarsh and the Great Hoggarty Diamond. By W. M. Thackeray, Author of "Pendennis," "Vanity Fair," &c., &c. (With Illustrations by the Author.) London, Bradbury & Evans, 1849.

Post 8vo. Bound by F. Bedford; polished calf; edges as issued.

First edition.

Inserted is an autograph letter from Thackeray to "My dear Faulkner," asking that some wine be sent to him at "36 Onslow Square," a drawing of a hand pointing

to the address. " . . . I am just out of bed after an illness. . . . The girls send, with papa, their very kind regards. . . ." At the bottom of the page is written: "With all my —"; a drawing of a heart following.

——— REBECCA AND ROWENA, a Romance upon a Romance. By Mr. M. A. Titmarsh. With Illustrations by Richard Doyle. London, Chapman & Hall, 1850.

Crown 4to. Bound by Bradstreet; levant morocco, edges as issued; original paper cover preserved.

First edition. The illustrations colored.

Inserted is an autograph letter of Richard Doyle, illustrator of the book. In this letter are three pen-and-ink drawings, one of which represents Doyle coming down the gangplank of a vessel, with his pockets bulging with cigars, while behind him is seen the spectacled face of Thackeray. The letter is to the novelist's friend, the Rev. W. H. Brookfield, and is a humorous one relating to the smuggling of cigars and their presentation to the Rev. Mr. Brookfield. The illustrations represent various incidents attendant upon the illegal transaction.

——— THE KICKLEBURYS ON THE RHINE. By Mr. M. A. Titmarsh. (With fifteen full-page colored Illustrations by the Author.) London, Smith, Elder & Co., 1850.

Crown 4to. Bound by Bradstreet; levant morocco, edges as issued; original paper cover preserved.

First edition.

Inserted is an autograph note issuing "proposals" for a "little baccalaureous dinner."

——— THE HISTORY OF HENRY ESMOND, ESQ., a Colonel in the Service of Her Majesty Q. Anne. Written by Himself. London, Smith, Elder & Co., 1852.

3 vols., post 8vo. Original cloth boards, uncut; in a levant morocco case.

First edition.

On the half-title of Vol. I is Thackeray's autograph inscription:

"Rev. W. W. Stoddart, with the author's affectionate regards,
October 28th, 1852." W. M. T.

Dr. Stoddart and Thackeray were schoolmates at the Charterhouse, and were lifelong friends. Professor Max Müller, in his book of memories, "Auld Lang Syne," speaks of

would you enter into so lightly? A month ago, and you would have given yourself to another. I pray you do not trifle with your own or others' hearts so recklessly. Go and work; go and mend, dear Arthur. for I see your faults, and dare speak of them now: go and get fame, as you say that you can, and I will pray for my brother, and watch our dearest mother at home."

"Is that your final decision, Laura?" Arthur cried.

"Yes," said Laura, bowing her head; and once more giving him her hand, she went away. He saw her pass under the creepers of the little porch, and disappear into the house. The curtains of his mother's window fell at the same minute, but he did not mark that, or suspect that Helen had been witnessing the scene.

Was he pleased, or was he angry at its termination? He had asked her, and a secret triumph filled his heart to think that he was still free. She had refused him, but did she not love him? That avowal of jealousy made him still think that her heart was his own, whatever her lips might utter.

break a line.

And now we ought perhaps to describe another scene wh took place at Fairoaks between between the widow & Laura, when the latter had to tell Helen that she had refused Arthur Pendennis. Perhaps it was the hardest task of all wh Laura had to go through in this matter: and the one wh gave her the most pain. But as we do not like to see a good woman unjust, we shall not say a word more of the quarrel wh now befel between Helen and her adopted daughter, or of the bitter tears wh the poor girl was made to shed. It was the only difference wh she and the widow had ever had, as yet, and the more cruel from this cause. Pen left home whilst it was as yet pending. ~~Thanks~~ Helen who could pardon almost everything, could not pardon that act of justice in Laura.

dining with Thackeray and others at Stoddart's house at the time the novelist was writing "Esmond." The dinner was a solemn affair until the ice was broken by an agonizing pun which Thackeray made on the appearance of the fish.

——— THE ENGLISH HUMOURISTS OF THE EIGHTEENTH CENTURY: a Series of Lectures Delivered in England. . . . By W. M. Thackeray, Author of "Esmond." . . . London, Smith, Elder & Co., 1853.

Post 8vo. Bound by Zaehnsdorf in polished calf, uncut; original cloth cover preserved.

First edition.

Inserted is an autograph letter from Thackeray to Albany Fonblanque, written from a German health resort; signed with a monogram.

" . . . The waters—the Lord knows how they will agree with you; the state of your system being known to him alone. Hotels very difficult to get rooms in. Neat, pretty lodging-houses in tolerable plenty. Sooner you go the better. *Vale et perge.* . . . This, I think, is in the manner of Sydney Smith, whose lively memoirs I have just been reading."

——— (HENRY FIELDING.) THE WORKS of Henry Fielding, Esq. With an Essay on his Life and Genius by Arthur Murphy. London, 1808.

14 vols., small 8vo. Old calf.

Thackeray's set of the works of his favorite novelist. Each volume has Thackeray's embossed monogram library stamp, and in several of the volumes there are notes in his hand. These are the books used by Thackeray in writing his lecture on Fielding in "The English Humourists." They were read by the novelist when a boy in the home of his stepfather, Major Carmichael-Smyth. The latter's book-plate is in each volume, and the books were probably presented by him to Thackeray. Major Carmichael-Smyth was undoubtedly the original of that "finest gentleman in English fiction," Colonel Newcome. In a letter to Mrs. Gore, recently sold at auction, Thackeray reveals the source of his inspiration for that character. Speaking of his having been accused of taking the character from a certain story called "The Banker's Wife," he says: "Half of Colonel Newcome is downstairs now—the other half is in London, and as for 'The Banker's Wife,' Madam, I would have you to know that I have no more read it than I have read Newton's 'Principia.'"

——— THE WORKS OF THE REV. JONATHAN SWIFT, D.D. Arranged by Thomas Sheridan, A.M. With Notes, Historical and Critical. Portrait. London, 1803.

24 vols., 12mo. Mottled calf, gilt.

Thackeray's set of Swift's works, with his library stamp on the title-page of each volume. Volumes XIII, XV, XX, and XXII contain notes in Thackeray's hand. Marked passages in other volumes show that these were the books used in the preparation of the lecture on Swift in "The English Humourists." On the last leaf of Volume XXII there are two slight sketches by Thackeray, one of a man in eighteenth-century dress. Each volume has the book-plate of Major Carmichael-Smyth, Thackeray's stepfather.

——— THE NEWCOMES. Memoirs of a Most Respectable Family. Edited by Arthur Pendennis, Esq. With Illustrations on Steel and Wood by Richard Doyle. London, Bradbury & Evans, 1853–54–55.

The twenty-four monthly parts, with covers and advertisements, complete; in a case.

First edition.

With this copy is a page of the original manuscript of "The Newcomes," in Thackeray's autograph, forming pages 325 and 326 of the second volume.

The manuscript is endorsed by Anne Thackeray Ritchie: "A page of 'The Newcomes.' A. T. R."

——— THE ROSE AND THE RING; or The History of Prince Giglio and Prince Bulbo. A Fireside Pantomime for Great and Small Children. By Mr. M. A. Titmarsh. Illustrated by the Author. London, Smith, Elder & Co., 1855.

Crown 4to. Bound by Bradstreet; full levant, edges as issued; original paper covers preserved.

First edition.

Inserted is an envelope addressed in Thackeray's hand to

"Miss Thackeray
with Major Carmichael Smyth,
19 Rue d'Angoulême St. Honoré,
Paris."

On the envelope is a sketch of a grotesque head. The post-mark is dated December, 1855, the year "The Rose and the Ring" was published.

——— BALLADS. By W. M. Thackeray, Author of "Vanity Fair," "The Newcomes," &c. London, Bradbury & Evans, 1856.

Post 8vo. Boards, morocco back, uncut; original paper covers bound in.

have not pawned my diamonds Mrs Laura answers - and I was left to think (if I thought on the matter at all) that the landlady's own benevolence had provided these good things for Clive, for the wife of Laura's husband was perfect poor; and she asked him for no more money at this time than at any other.

At first, in spite of his grumbling, Clive's affairs looked so prosperous, and so many letters came to him from among of his old friends that I was inclined half to believe with the Colonel and my wife that he was a prodigious genius, and that his good fortune would go on increasing. Laura was for having Rosey return to her husband. Every wife ought to be with her husband. J.J. shook his head about the prosperity. Let us see whether the Academy will have his pictures this year, and what a place they will give him' said Ridley. To do him justice Clive thought far more humbly of his own performances than Ridley did. Not a little touching was it to see who had known the young men in former days, to see them now in their changed positions. It was Ridley whose genius and industry had put him in the track of fortune - Ridley the good industrious apprentice who had won the prize of his art: and not one of his many admirers saluted him with such a hearty recognition; whose generous soul knew no envy, and who always fired and kindled at his friends' success, talent or success his friends.

When Mr Clive used to go over to Boulogne from time to time to pay his dutiful visits to his wife - the Colonel did not accompany his son, but during the latter's absence would dine with Mrs Pendennis.

Though the preparations were complete in Hereford Street, and Clive dutifully went over to Boulogne, Mrs Pendennis remarked that he did not seem particularly seemed still to hesitate anxious about bringing his wife to London.

When Mrs Pendennis observed that some gentlemen were not particularly anxious about their society of their wives, and that they pair were perhaps better apart.

When Mrs Mrs Pendennis drumbling on the ground with a little foot said however

Manuscript of a Page of
"The Newcomes"

This copy belonged to Frederick Locker-Lampson. It contains his book-plate and his signature on the fly-leaf. Inserted is Thackeray's visiting-card: "Mr. Thackeray, Palace Green, Kensington, W." There are notes in ink and pencil by Mr. Locker-Lampson, who has copied on the fly-leaf, in red ink, sixteen lines of verse believed to be an unpublished poem by Thackeray. The lines express in rhyme the idea contained in a paragraph by Thackeray in *Punch* in 1850:

"I care just as much about the Pope of Rome as I do about the Mufti of Ispahan; and my desire for a quiet life is such that, if the latter were to come to this country and build himself a mosque and bawl out . . . that his mosque was the only place where a man could say his prayers to advantage, I would let the Mufti speak."

Mr. Locker-Lampson has inserted in the back of the volume two poems by Thackeray, extracted from magazines.

——— THE VIRGINIANS; a Tale of the Last Century. By W. M. Thackeray, Author of "Esmond," "Vanity Fair," "The Newcomes," &c. With Illustrations on Steel and Wood by the Author. London, Bradbury & Evans, 1858.

2 vols., 8vo. Original cloth, uncut.
First edition.

On the half-title is the following inscription in Thackeray's autograph:

"In the U. States and in the Queen's dominions,
All people have a right to their opinions,
And many don't much relish
THE VIRGINIANS.
Peruse my book, dear R.! and if you find it
A little to your taste, I hope you 'll bind it.

Peter Rackham Esq're with the best regards of
The Author."

The two volumes inclosed in levant morocco cases with emblematic tooling; made by Riviere & Son.

Peter Rackham was a member of the Garrick Club and an intimate friend of both Thackeray and Dickens. (See under Dickens for the copies of his works given to Rackham.)

——— THE VIRGINIANS; a Tale of the Last Century. By W. M. Thackeray, Author of "Esmond." . . . With Illustrations on Steel and Wood by the Author. London, Bradbury & Evans, 1857–58–59.

The twenty-four monthly parts, with all the covers and advertisements.
First edition.

This copy contains the leaf with the statement by Bradbury & Evans of the circumstances under which Charles Dickens severed his connection with them as his publishers and associates in *Household Words*. The publishers give a circumstantial account of these causes. Briefly it may be said that Dickens, as editor of *Household Words*, saw fit to publish in that periodical a statement of the difficulties existing between Mrs. Dickens and himself which had led to their separation. Regardless of the criticism brought upon himself by this proceeding, Dickens determined to sever his relations with Bradbury & Evans because they refused to publish a similar statement in *Punch*.

——— THE VIRGINIANS; a Tale of the Last Century. By W. M. Thackeray. . . . London, 1857–58–59.

2 vols., 8vo. The twenty-four original parts, with covers and advertisements. Bound by Zaehnsdorf; panelled calf, uncut.

First edition.

Inserted in this copy is the cover of "Lett's Diary" for 1857, used by Thackeray at the time "The Virginians" was written. On the inside of this cover is the following in Thackeray's autograph:

"If found, please return to
W. M. Thackeray,
36 Onslow Square,
Brompton, London, S. W."

One of Thackeray's "Roundabout Papers" is on the subject of "Lett's Diary."

——— AUTOGRAPH MANUSCRIPT. "As I See With Mine Own Eyes." An unpublished poem, four stanzas of four lines each, in Thackeray's hand and signed by him.

Levant morocco.

"AS I SEE WITH MINE OWN EYES.

They call thee false as thou art fair,
They call thee fair and free—
A creature pliant as the air,
And changeful as the sea.

But I who gaze with other eyes—
Who stand and watch afar,
Behold thee pure as yonder skies
And steadfast as a star!

A star that shines with flickering spark,
Thou dost not wane away,
But shed'st adown the purple dark
The fulness of thy ray:

A rose whose odours freely part
At every zephyr's will,
Thou keep'st within thy folded heart
Its virgin sweetness still."

——— Mr. Thackeray, Mr. Yates, and the Garrick Club. The Correspondence and Facts. Stated by Edmund Yates. London, Printed for private circulation, 1859.

Demy 8vo. Bound by Riviere & Son; levant morocco; edges as issued. First edition.

Inserted in this copy is an autograph letter of George Augustus Sala, referring to the event which occasioned the book:

" . . . Touching the great Thackeray and Yates controversy, I should agree with every word which you say, but for one little circumstance, which to my mind shows conclusively he [Thackeray] had a bitter and vindictive animus against Yates. About the time of the starting of the *Cornhill,* I used to see W. M. T., who was my near neighbor (as you were), almost every day. He was many years my senior, but he had an odd way of asking my advice and of turning testy and petulant when the advice did not square with his opinion. He showed me, one morning, a short poem which Yates had sent him for the first number of the *Cornhill,* with a very touching little note suggestive of reconciliation. He asked me what he was to do. I begged and prayed him to insert the verses. No; by Jove! he would do no such thing. Yates was his sworn enemy, and so forth and so forth; and in the end the MS. was ungraciously returned to the author through the medium of W. M. T.'s secretary. He was a great—a very great man; but he could, upon occasion, do very little things. Where has been the man so great who could not, now and again, be the meanest of cusses? Beccaria, while the sheets of his work on the reform of criminal jurisprudence were passing through the press, did his best to get a poor devil of a servant hanged who had stolen his watch. . . ."

A letter from Charles Dickens to W. H. Russell, in the present collection, gives his version of the Thackeray-Yates affair.

——— Autograph Note from Thackeray to Charles Dickens.

"My dear Dickens: 1000 pardons. I 'm very sorry I 'm engaged on Monday, 4th.
Yours,
W. M. T."

The note is undated. The paper is water-marked 1857. It is possible that this was a reply to one of the attempts made by Dickens to bring Thackeray and Yates together for a discussion of their difficulty. The Garrick Club affair took place in 1858; and, following it, Dickens and Thackeray held no communication until shortly before the latter's death.

——— GORILLA FIGHT. "He Awoke the Next Morning and Found Himself Famous." London, T. McLean [1860].

Oblong 4to. Original pictorial wrappers.

The pamphlet consists of an illustrated cover and four full-page etchings, the subjects being different stages of a prize-fight, in which the principals, seconds, and referee are apes; one of the fighters being a monster gorilla. This is a satire on the Heenan-Sayers battle. Heenan, "the Benicia boy," the Irish-American, had an immense advantage in size and weight over his antagonist; moreover, Sayers's arm was broken early in the fight. There were riotous demonstrations against Heenan, and the crowd, seeing that Sayers's defeat was inevitable, broke into the ring and put a stop to the contest.

In the first etching the tall figure of Thackeray appears among the spectators, with Punch beside him. This is the only portrait recognizable in any of the plates. A bookseller, formerly the cataloguer for a well-known firm of book auctioneers, describes this work as "one of the rarest productions of Thackeray." Upon first examination, the impression is that the figures of the apes are too well done to be Thackeray's work. On turning to the "Roundabout Papers," as they appeared in the *Cornhill,* one finds that the initial letter of No. 16 is a gorilla exactly in the style of the apes in these etchings. Every other initial letter in the "Roundabout Papers" was Thackeray's work, and it is not likely that this one was the only exception. One half of "Roundabout Paper No. 16" deals with the subject of gorillas. The Heenan-Sayers fight took place on the 17th of April, 1860. This was too late for a comment in the May *Cornhill;* but in the June number Thackeray's essay is on the subject of the great international pugilistic contest. In this paper Thackeray says that, in spite of newspaper reports, he was not present at the fight—unless, as he adds, he walked in his sleep. All this does not prove that the novelist drew the pictures of the "Gorilla Fight"; but it shows that, at the time, he was writing of the Heenan-Sayers affair and of gorillas, and drawing pictures of apes very similar in style and treatment. He might have added his own portrait as a joke, as he had been charged with having been present. As editor of the *Cornhill,* he would not have acknowledged such a publication, and his friendship for Americans would have prevented his publicly pronouncing their lion to be a gorilla.

——— THE FOUR GEORGES. Sketches of Manners, Morals, Court and Town Life. By W. M. Thackeray, Author of "Lectures on the English Humourists," &c., &c. With Illustrations. New York, Harper & Bros., 1860.

Post 8vo. Bound by Zaehnsdorf; half calf, uncut.
First American edition.

Published before the English edition of 1861, which is generally referred to as the first edition.

Inserted is an autograph letter of Thackeray, written just before he sailed for America on his lecturing tour, and addressed to "My dear Miss Holmes."

——— THE FOUR GEORGES: Sketches of Manners, Morals, Court and Town Life. By W. M. Thackeray, Author of "Lectures on the English Humourists," &c., &c. With Illustrations. London, Smith, Elder & Co., 1861.

Post 8vo. Bound by Zaehnsdorf; polished calf, uncut; the original covers bound in.

First English edition. (First issue.)

Inserted is a manuscript, one page 4to, in Thackeray's autograph, a portion of the lecture on George I which does not appear in the published work.

"You will observe among the Royal Livery servants a most remarkable circumstance which you will not encounter in your visits in any other court in Europe—that the footmen, when they are in waiting, wear, instead of a hat, plain caps of black velvet made like the caps of running footmen. His Majesty preferred a chair doubtless, slow as that conveyance was, because the city of London was one of the worst-paved in Europe. That queer traveller, Pollnitz, deplores pathetically the state of his bones after a ride in a London hackney-coach of the year 1725. The horses galloped, it appears, over those abominable roads, but the wretched coaches had no springs, and the story goes that the French king offered to make a bargain with the English king, some years previous, to provide London with paving-stones, if his B. M. would lay down Versailles with gravel. The court of our first George was by no means lively. 'Their Majesties don't seem to be fond of pleasure,' says Pollnitz. . . . Any gentleman who wished to go to court had but to send his name to the King's Lord Chamberlain. The Q's drawing room was held at 10 o'clock at night in those days . . . in 3 great saloons at St. James's, the only tolerable rooms in the palace. . . ."

——— AUTOGRAPH LETTER from Thackeray to Frank Fladgate.

2 pp., 8vo.

Written from the Clarendon Hotel, New York, while giving his lectures on "The Four Georges" in America.

"MY DEAR FRANK: How does all the G. [Garrick Club] do? I am sure you will be glad to hear that I 'm doing famously well. At first there was a doubt—almost a defeat. The people did not know what to make of George I and his strumpets; morality was staggered, but they liked better and better with each lecture, and now they 're done and the success of the affair beyond question. Last night at Brooklyn there were 2500 persons at the lecture. . . . You 'll do what I have not: read my friend the *Herald's* attack on me. Never read that sort of thing—too old a hand. Two or three more have hit into me, but the attacks don't matter here. . . . Have seen old Jim Wallack. Dine with him next Sunday. Says he is doing a very good business; came to my lecture. 'When do you do George II?', says he. He had been to the lecture about George III the night before. Shall make a nice little pot of money here—£800 between 1 Novr. & 4 December, *et vogue la galère*. Good-bye, my dear Frank. Hands to all—to Stanny and David and Peter and every one—says

Yours always,

W. M. THACKERAY."

——— THE ADVENTURES OF PHILIP ON HIS WAY THROUGH THE WORLD, Showing Who Robbed Him, Who Helped Him, and Who Passed Him By. By W. M. Thackeray, Author of "Esmond," "Vanity Fair," "Virginians," etc. London, Smith, Elder & Co., 1862.

3 vols., post 8vo. Bound by Riviere & Son; green levant morocco, uncut. First edition.

Inserted in Vol. I is an autograph letter from Thackeray to his friend Frank Fladgate, entirely on the subject of "The Adventures of Philip":

"DEAR FLADGATE: If it should be too much botheration to you to read the story, you will see by the annexed pedigree how matters stand. Lord Ringwood is alive, without children, and his property goes to the family of Sir J. Ringwood, Bart., of the Hays. Ld. R. will die, however, immediately. His Lordship had a brother, Colonel Philip Ringwood, who died, leaving two daughters (who married Mr. Firmin and Mr. Twysden), and bequeathing somehow to them and their heirs £30,000 apiece. Now, Firmin, going under the name of Brandon, had privately and irregularly married Miss Caroline Gann, which marriage he thought fit to repudiate. But, if this marriage could be shown to be valid, Firmin's son was illegitimate, and not the heir of Miss Ringwood, whose property the Twysdens would claim. The Twysdens will thus have an interest in ousting Philip from his mother's property and claiming it for themselves. . . . Out of great love for Philip, Caroline is ready to deny her marriage to Philip's father, and the Doctor has worked upon her feelings and made her promise thus much. In the midst of the row and scandal the Doctor will fly, having managed to make away with his wife's property. Philip will thus be left a pauper and to struggle with the world as best he may, until a will of Lord Ringwood's is found in which money is left to him. . . . We must find means for Firmin's making away with his wife's property; and also as good a case of bigamy against him as we can. . . ."

On the last page of the sheet is an elaborate diagram showing the pedigree of Philip, tracing his ancestry back for two hundred years. The letter (which is unpublished) and the accompanying "family tree" show the care and thoroughness of the novelist's work and give an insight into his methods. In his "Experiences," Serjeant Ballantine refers to Frank Fladgate, to whom this letter was written, as "the father of the Garrick Club, who, through all its changing scenes, has never made an enemy."

——— ROUNDABOUT PAPERS. Reprinted from the *Cornhill Magazine*. With Illustrations. By W. M. Thackeray, Author of "Esmond." . . . London, Smith, Elder & Co., 1863.

Post 8vo. Bound in half levant morocco, gilt top, uncut.
First edition.

Inserted are four pages of proof-sheets of the essay on "Ogres." These are proofs of the essay as it appeared in the *Cornhill Magazine*. It was altered somewhat for

Mr. Thackeray requests the pleasure of Mr. &
Mrs. Sartoris's company to a little dinner on
Thursday July 18.

Caricature of Himself
Drawn by Thackeray

publication in book form. The pages have many corrections in Thackeray's autograph, including two additional paragraphs, about four hundred words, entirely in his hand.

Edward Fitzgerald was a great admirer of "The Roundabout Papers." In 1871 he wrote to Sir Frederick Pollock: "A night or two ago, I was reading old Thackeray's 'Roundabout,' and (sign of a good book) heard him talking to me."

——— ROUNDABOUT PAPERS. The pages from the *Cornhill Magazine* containing the "Roundabout Papers," with the Original Illustrations. London, 1860–63.

Half morocco, uncut.

There are twenty-seven "Roundabout Papers" in this volume, all that were published. Only twenty were printed in book form. In addition there are several other essays from the *Cornhill,* with illustrations by Thackeray, never reprinted. One of these appeared one month before the novelist's death, the satirical "Strange to Say on Club Paper," with the initial letter representing a serpent twining around a dagger.

——— DENIS DUVAL. The pages from the *Cornhill Magazine,* with full-page Illustrations and Vignettes by the Author. London, 1864.

Demy 8vo. Half morocco, uncut.

This volume contains eight chapters of "Denis Duval," all that Thackeray lived to finish; also the original issue of "Lovel the Widower," with illustrations from the *Cornhill,* and the articles published in the magazine regarding Thackeray's death: "In Memoriam, by Charles Dickens; Anthony Trollope's sketch of Thackeray; and "A Memorial of Thackeray's School-days," signed "J. F. B." (J. F. Boyes, a schoolmate at the Charterhouse).

A few days before Thackeray's death, he and Dickens met on the steps of the Athenæum Club. They had not spoken for several years. They passed each other, but Thackeray felt an impulse to go back and offer his hand to Dickens, saying that he could no longer bear to be on any terms but those of the old friendship. On the morning of the day before Christmas, Thackeray was found dead in his bed. In writing of his old friend and great rival, Dickens said:

"His funeral will always be as memorable to me in that wise as for its shabby representation of the order usually called 'the *Great,*' upon which he, a man of genius, perhaps had sometimes condescended to bestow too much of his attention."

In the proof-sheets of the article, recently catalogued by the Rosenbach Company, this significant passage is deleted. It reveals the source of the antagonism of the two writers, the antipathy of the aristocrat and the man of the people.

——— THACKERAY'S CONTRIBUTIONS TO PUNCH. London, 1886.

Large 8vo. Cloth, uncut.

Inserted opposite the satirical poem, "Mr. Smith and Moses," is an original drawing by Thackeray, made for the poem, representing Louis Philippe getting measured for a suit of clothes.

——— A Collection of Letters of Thackeray. 1847–1855. (The Brookfield Correspondence. Illustrated with sketches and facsimiles of letters. Portrait of Thackeray.) New York, Scribners, 1887.

Royal 8vo. Half levant morocco, edges as issued.

The edition was limited to 500 copies, of which this is No. 31.

Inserted is an original sketch by Thackeray, a portrait of Mrs. Brookfield, on which the novelist has written in pencil: "Mrs. Brookfield, 1847." On the reverse a former owner has written: "Given me by Lord James Butler."

There is also a letter from Thackeray to Mrs. Brookfield. The envelope, which bears Thackeray's seal, is addressed:

"Mrs. Brookfield,
102 Upper Elery (?) St.
Pimlico.
With 2 bottles Mumsy Mydeary."

The letter is as follows:

"My dear young Lady: I send two bottles for this evening's drinking, by that little Harriet whose appearance may or may not please you; but who is willing, good-natured, honest, and disposed to do her best.

She does not in the least know for what purpose (except to act as a mere bottle-holder) she waits to-night upon the wife of the Rev'd Francis Whitestock.

Ever, my dear young lady, yours,

Ambrose Ignatius Goddard.

T. O."

There is nothing written on the reverse sheet, although the letters "T. O." would seem to indicate a continuation.

The "Rev'd Francis Whitestock" was Thackeray's name for Mr. Brookfield, who was the original of Frank Whitestock in "The Curate's Walk."

There is also inserted in this book a letter from Mrs. Brookfield to Thackeray.

These two letters and the drawing were in a scrap-book in the collection of Augustin Daly. After Mr. Daly had purchased the published Thackeray-Brookfield letters, these items were presented to him by Charles Brookfield, and so were not included in the volumes now in the Morgan collection.

The true story of the romance of Thackeray's life was revealed by the publication of the Lambert catalogue of Thackerayana. The letters in that unrivalled collection give a more vivid presentment of the novelist as a man than has ever been offered by a biographer. The life of Thackeray can now be written with a full knowledge of the event that had the greatest influence upon his character.

——— (Charlotte Brontë.) Two Autograph Letters.

When "Jane Eyre" first appeared it was rumored that the novel was the work of a governess in Thackeray's family. Miss Brontë's dedication of the second edition to Thackeray seemed to corroborate this report, particularly as Thackeray, like Rochester in "Jane Eyre," had a wife who was mentally afflicted. Miss Brontë's letters from London are filled with enthusiastic references to the author of "Vanity Fair." One of the present letters, written to her father, speaks of going to hear Thackeray lecture. In the second letter she alludes to contemporary novels, "Fanny Hervey" and "The Caxtons," and says: "Take a hundred—take a thousand of such works and weigh them in the balance against a page of Thackeray." Anne and Emily Brontë died a few months before the date of this letter, which makes a pathetic reference to them:

"It [a visit to London] recalled the last time I went, and with whom, and to whom I came home, and in what dear companionship. . . . Why does the pulse of pain beat in every pleasure? Ellis and Acton Bell are referred to—and where are they? I will not repine. Faith whispers they are not in those graves to which imagination turns; the inspired natures are beyond earth, in a region more glorious. I think—I *will* think my loss has been their gain."

——— Autograph Letter.

3 pp., 8vo.

Written in 1857, from Edinburgh:

"My dear Mr. Carruthers: Think of the state of mind of the landlord of this hotel and fifty or sixty gentlemen, who were to have given me a dinner on Saturday, at finding that, though I had arrived over night, I was ill and could n't dine on that day! Dinner put off till Tuesday—side dishes all spoiled. (Let us hope so, for it will be the deuce if they are served again.) . . . Wm. Jerrold is a clever fellow. My man was quite of a different sort—a man of the world and society, which these men are not—not so good as either of them, very likely, in some respects—but we will keep our talk about him mum to ourselves, and don't mention him to S. Brooks. I have reason to fancy they don't like each other. . . . By the way, tell me about that claret. It is really very good, and I want some. . . . So my friend, the Emperor of China, has come round to our side about the Gck. [Garrick] question. His Majesty has a kind heart. I thought he had when he sent that chest of tea. . . ."

——— Autograph Letter.

1 p., 8vo.

Written in a microscopic hand, the body of the note being in one line.

"Kensington, April 3d, 1850.

My dear Monsieur: I shall come with great pleasure, but, like an ass, I burned the note and forgot the hour. Yours ever, W. M. Thackeray.

P.S. You can't write as small as this. I can write much smaller.

P.S. 2. I come, though I think it will be a bore; but the old fellow was uncommonly

kind to me when I was a boy, and I like him very much. And I think it exceedingly good and kind-hearted of you to ask him, and that you ought to be supported, and that you grow more benevolent every day, and that it was very kind of your mother to wait for a day before she gave you birth. And I wish you many happy returns of your birthday, Dickens of his marriage day, and both of you of the day previous."

Bayard Taylor and Thackeray once visited the studio of a sculptor, when the novelist, pointing to a group of "St. George and the Dragon," said: "Every man has his dragon. Mine is dining out. What is yours?" "The same," replied Taylor.

——— POEM of eight stanzas, "Vanitas Vanitatum." (By W. M. Thackeray.)

In the autograph of Anne Thackeray Ritchie, with the following written on the margin in Thackeray's hand:

"In Madame de R——'s Album, containing the autographs of Kings, Princes, Poets, Marshals, Musicians, Diplomatists, Statesmen, Artists & Men of Letters of all nations."

——— ACCOUNT BOOK of Miss Kate Perry's Charity School.

Small 4to.

With an original pen-and-ink sketch by Thackeray, representing Miss Perry with her class of charity children, with the inscription: "Suffer, and forbid them not."

In Miss Perry's "Reminiscences of Thackeray," she says of the novelist:

"Turning his steps one day to this large, rough-looking school-room, he entered it just as these little Arabs were commencing, with more heartiness than melody, Faber's beautiful hymn, 'O Paradise.' He turned to the lady superintending them and said: 'I cannot stand this any longer. My spectacles are getting very dim.' One day, some few years later, I had been engaged in summing up the monthly expenses of the same school, and had left open on my writing-table the much-scored-over kitchen book. Mr. Thackeray was shown into the room, and was for some minutes alone before I joined him. After he left, I resumed my labors, and found on the first page of the book a beautifully executed pen-and-ink sketch of little children crowding around the school-mistress, who was ladling out, into mugs of various sizes and shapes, the daily meal of soup, above which was written: 'Suffer little children, and forbid them not.'"

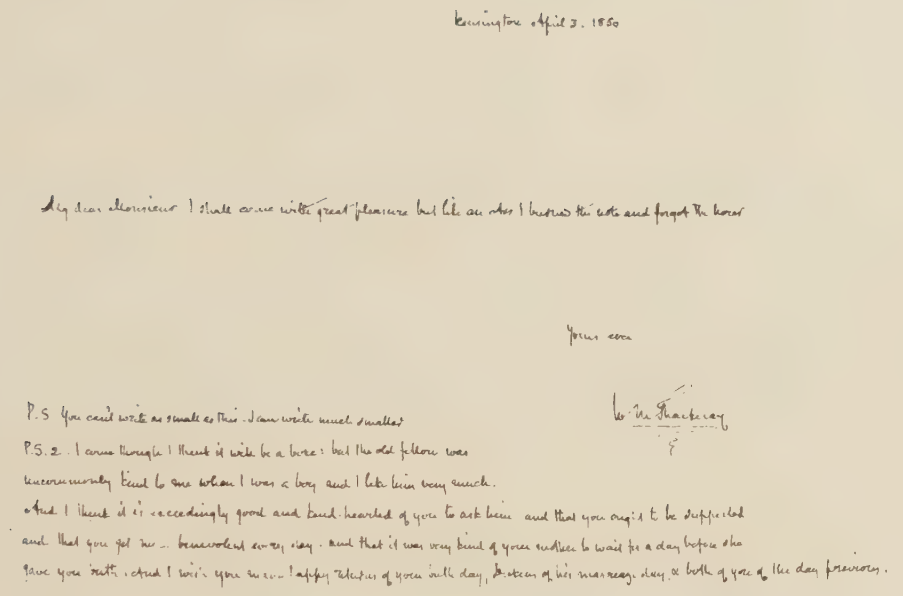
Miss Perry, in quoting, adds the words "little children," which may be nearer Scripture, but destroys Thackeray's little joke, which evidently intimates that Miss Perry was doing the suffering.

This book was bought at the sale of Miss Perry's souvenirs of literary celebrities. In it is another drawing, a portrait of a lady, which may be by Thackeray.

——— TWO PEN-AND-INK DRAWINGS.

One represents a romantic-looking young woman in a décolleté gown, leaning over a balcony, with the inscription: "Lady Louisa on the balcony awaiting the arrival of the muffin man."

The other drawing portrays a nobleman disguised as "the muffin man." Beneath



Kensington April 3. 1850

My dear Monsieur I shall come with great pleasure but like an ass I have lost the note and forget the hour

Yours ever

W. M. Thackeray

P.S. You could write as small as this. I can write much smaller

P.S. 2. I came through I think it will be a bore: but the old fellow was uncommonly kind to me when I was a boy and I like him very much.

And I think it is exceedingly good and kind-hearted of you to ask him and that you ought to be supported and that you got me ... benevolent every day. and that it was very kind of you and him to wait for a day before who gave you both. and I wish you many ... I enjoy returns of your birth day, Anniversary of his marriage day & both of you the day previous.

An Autograph Letter from Thackeray
to W. H. Brookfield

("Monsieur" was one of Thackeray's
nicknames for Mr. Brookfield)

is the inscription in Thackeray's writing: "'A muffin man in white kid gloves,' said the Marquis. 'This is strange! Ho, servants! call me yon muffin man.'"

Accompanying these drawings is the following note:

"These two sketches were given to me by Thackeray himself. He drew them whilst he was talking to me in the morning-room of the old Garrick Club in King Street.

J. M. LANGFORD."

The drawings are on Garrick Club paper, and on each Mr. Langford has written the date—October 10, 1857. Langford was theatrical critic of the *Observer*. In the "Life of W. H. Russell," the war correspondent, there is an account of an elaborate practical joke perpetrated by members of the Garrick Club, with Langford as the victim.

——— PEN-AND-INK DRAWING.

A portrait by Thackeray of himself as Cupid beating a kettledrum, illustrating an invitation, in his handwriting, addressed to Mrs. Sartoris.

——— CARICATURE PORTRAIT of Braham, the singer, as Captain Clifton in "The Slave."

Pasted on a page from a manuscript book by Alfred Bunn, theatrical manager and librettist of "The Bohemian Girl."

With a note by Bunn stating that the drawing was given to him by Thackeray. On the reverse of the page is an autograph letter of Braham; also theatrical memoranda in the handwriting of Bunn, including notes regarding Lamb's favorite actress, Fanny Kelly. Among Thackeray's contributions to the *National Standard* is a poem addressed to "A Bunn."

——— PENCIL DRAWINGS by Thackeray.

In the style of the illustrations in "The Paris Sketch Book." The largest of the three drawings is about eight inches square, the subject being a group of Parisians: a soldier escorting a grisette, while a couple of dandies in *incroyable* dress flirt with her.

WILLIAM WORDSWORTH

WORDSWORTH, WILLIAM. LYRICAL BALLADS; with a Few Other Poems. London, J. & J. Arch, 1798.

Foolscap 8vo. Bound by Zaehnsdorf; levant morocco.

First edition.

Inserted is an autograph letter from Wordsworth to Joseph Cottle, regarding literary matters.

"The Rime of the Ancyent Marinere" and three other poems by Coleridge made their first appearance in this volume.

——— POEMS, in Two Volumes. By William Wordsworth, Author of The Lyrical Ballads. (Quotation.) London, 1807.

2 vols. in 1, small 8vo. Bound by W. Pratt; blue levant morocco.

This was Wordsworth's own copy, and was used in preparing a new edition of his poems. The margins and blank leaves are covered with new verses, corrections, additional lines, new titles, etc., all in Wordsworth's autograph. There are over two hundred lines of manuscript verse, besides a table of contents in Wordsworth's hand.

The volume was one of the "Rowfant Books," and contains Frederick Locker-Lampson's book-plate and manuscript notes; also an inserted signature of Wordsworth.

——— POEMS, Including Lyrical Ballads and Miscellaneous Pieces, with Additional Poems, a New Preface and a Supplementary Essay. (Frontispieces.) London, 1815.

2 vols., large 8vo. Original boards, uncut.

This is the edition for which the foregoing item was the author's working copy. The corrections and additions appear in this edition.

On the fly-leaf of each volume is Wordsworth's autograph inscription:

"Frances Fermor, April, 1816. Gift of the Author."

——— THANKSGIVING ODE. January 18, 1816. With Other Short Pieces Chiefly Referring to Recent Public Events. By William Wordsworth. London, 1816.

Demy 8vo.
First edition.

With a note in Latin in the handwriting of Coleridge.

——— YARROW REVISITED, and Other Poems. By William Wordsworth. London, 1835.

Post 8vo. Original boards, uncut.
First edition.

On the half-title is the inscription: "From the Author."

——— THE RIVER DUDDON, a Series of Sonnets: and Other Poems. By William Wordsworth. London, 1820.

Large 8vo. Bound by Riviere & Son; mottled calf, gilt, uncut.
First edition.

Wordsworth's autograph inserted: two lines and the signature; dated "Rydal Mount, 1825."

——— THE POETICAL WORKS OF WILLIAM WORDSWORTH. A New Edition. (Portrait.) London, Moxon, 1841.

6 vols., post 8vo. Original cloth, uncut.

On the fly-leaf of the first volume is Wordsworth's autograph inscription:

"Mrs. Lynn, Caldbeck Rectory.
Wm. Wordsworth."

——— THE HISTORY OF THE RISE, PROGRESS AND ACCOMPLISHMENT OF THE ABOLITION OF THE AFRICAN SLAVE TRADE BY THE BRITISH PARLIAMENT. By Thomas Clarkson. With plates and maps. London, 1808.

2 vols., 8vo. Half calf, marbled edges.

A book of interesting associations.
On the fly-leaf of the first volume is the autograph inscription:

"Mrs. Cookson from S. T. Coleridge."

Mrs. Cookson's name is also written on the fly-leaf of the second volume, in Coleridge's hand.

On the fly-leaf of Vol. I is a copy—in Mrs. Wordsworth's writing, but signed by Wordsworth—of his sonnet to Clarkson, the author of the book:

"To Thomas Clarkson: on the Final Passing
of the Bill for the Abolition of the
Slave Trade."

Wordsworth has written the date, "Rydal Mount, 1846, Dec. 16th."

There is also an inscription by Mrs. Cookson presenting the volumes to her son. The maiden name of Wordsworth's mother was Anne Cookson. Thomas Clarkson was a neighbor of the Wordsworths at Grasmere.

——— TRAITS OF TRAVEL; or Tales of Men and Cities. By the Author of "High-ways and By-ways." London, Colburn, 1829.

3 vols., 8vo. Calf, gilt.

Volumes possessing a pathetic interest. On the dedication leaf is the following in Wordsworth's autograph:

"This book is associated in my mind with remembrances of three happy days passed at Brussels, at the Field of Waterloo, and on the banks of the Meuse, in company with its author, Mr. Grattan, an Irishman. My beloved daughter, Mr. Coleridge, and I met him at the house of Major Gordon, at Brussels. Alas, alas! Mr. Coleridge has long been at rest, and the friend whom he so dearly loved, my only daughter, is no more.

WM. WORDSWORTH.

August 5th, 1847, Rydal Mount."

Written three years before Wordsworth's death at the age of eighty.
On a fly-leaf of Vol. I is the name Dora Wordsworth, in the poet's autograph.

——— WITS COMMONWEALTH; Newly Corrected and Amended. First and second parts. London, 1634.

2 vols., 16mo. Old morocco.

On the fly-leaf of the first volume are the autograph signatures of William Wordsworth and Leigh Hunt. The books were apparently given by Hunt to Wordsworth.

——— LA GERUSALEMME LIBERATA DI TORQUATO TASSO, Tomo II. Paris, 1783.

16mo. Old calf.

On the fly-leaf is the following autograph inscription:

"Bought at Harrowgate, July 2d, 1823.
Wm. Wordsworth.";

and beneath the foregoing:

"Dora Wordsworth.
Given to me by my dear father.
July 2d, 1823."

——— A COMPLETE GUIDE TO THE LAKES. . . . With Mr. Wordsworth's Description of the Scenery of the Country. Plates and maps. London, Longman, 1846.

Post 8vo. Half morocco.

On the title-page is the following inscription:

"C. G. Meriwether.
William Wordsworth.
Rydal Mount, 20th August, 1849.
Being the birthday of the said C. G. M."

The place, date, and Wordsworth's name are in the poet's autograph. The first and last lines are in the hand of "the said C. G. M." Wordsworth died a few months after the date of this autograph.

Lady Taylor said that Wordsworth had lived so long among the rocks and woods that his face had gradually acquired the colors of wood and stone, and he might be mistaken for a part of the scenery. A lady who painted his portrait said she thought "lichens were beginning to grow in his wrinkles."

——— NORTHERN ANTIQUITIES; or a Description of the Manners, Customs, Religions, and Laws of the Ancient Danes. . . . With a Translation of the Edda, or System of Runic Mythology, and Other Pieces from the ancient Islandic Tongue. Translated from Mons. Mallet's Introduction à l'Histoire de Dannemarc, &c. London, 1770.

2 vols., 8vo. Old calf; in a morocco case.

On the fly-leaf and on the title-page are inscriptions in Wordsworth's autograph: "Joseph Cottle from William Wordsworth."

On page 170 of the second volume is a note in Wordsworth's hand.

——— BISHOP BURNET'S HISTORY OF HIS OWN TIME. Vol. I. London, 1724. Vol. II. Dublin, 1734.

2 vols., folio. Calf.

On the title-page of each volume is Wordsworth's signature.

——— AUTOGRAPH LETTER from William Wordsworth to Basil Montagu.

4 pp.

Interesting letter on literary matters and regarding the publishing of personal correspondence.

——— MANUSCRIPT SONNET, "On the Departure of Sir Walter Scott for Health to Italy."

1 p., 4to.

SEVENTEENTH AND EIGHTEENTH CENTURY AUTHORS

SEVENTEENTH AND EIGHTEENTH CENTURY AUTHORS

BURKE, EDMUND. A VOLUME OF PAMPHLETS.

8vo. Old boards, leather back. Nine pamphlets including:

SPEECH OF EDMUND BURKE, Esq., Member of Parliament for the City of Bristol. . . . A Plan for the Better Security of the Independence of Parliament. London, Dodsley, 1780.

Presentation copy.
On the half-title is Burke's autograph inscription:

"To Mr. Boswell from Mr. Burke."

SPEECH OF EDMUND BURKE, Esq., at the Guildhall in Bristol, upon Certain Points Relative to his Parliamentary Conduct. London, Dodsley, 1780.

Presentation copy.
On the half-title is Burke's autograph inscription:

"From Mr. Burke to Mr. Boswell."

A SERMON Preached at St. Thomas's for the Benefit of the Charity School. . . . By Joseph Towers. London, 1777.

On the half-title is the autograph inscription:

"From the author to James Boswell, Esq."

On a fly-leaf is a list of the pamphlets, in the autograph of Boswell.
The speeches by Burke are two of the most interesting examples of his eloquence. In the first, alluding to the condition of France, the orator said:

"If we should see any genius in war and politics arise in France, to second what is done in the Bureau!—I turn my eyes from the consequences."

When these words were spoken, Napoleon Buonaparte was twelve years old, and had been for one year at the military school of Brienne.

The other speech refers to the American Revolution: "that era of calamity, disgrace, and downfall; an era which no feeling mind will ever mention without a tear for England."

BURNS, ROBERT. POEMS, Chiefly in the Scottish Dialect. Printed for the Author, and sold by William Creech. Edinburgh, 1787.

8vo. Old half calf. With portrait by Nasmyth.
First Edinburgh edition.

Bound with this copy is The Scot's Musical Museum, Humbly Dedicated to the Catch Club. By James Johnson. Edinburgh, 1788. 8vo. With music. Vol. II.

This is a presentation copy from Burns to Anne Murray, with the following inscription in the poet's hand:

"To Mrs. Murray, Jedburgh, with Mr. Burns' best compliments."

Mrs. Murray's signature is on the title-page of Burns's "Poems."

That this and the other volumes of "The Scot's Musical Museum" should be included among the first editions of Burns is proved by Allan Cunningham's preface to the collective edition of 1834 (Vol. IV):

"It is intimated by Currie that Burns contributed liberally to Johnson's Musical Museum. . . . Cromek speaks more plainly: 'Burns contributed, gratuitously, not less than 184 original, altered, and collected songs. The editor has seen 180 transcribed by his own hand for the Museum.' Both might have added that the prefaces to the second, third, and fourth volumes were written by Burns, and that to his industry we owe many of the truly original airs with which the publication abounds."

——— POEMS. Chiefly in the Scottish Dialect. By Robert Burns. The Third Edition. London, 1787.

8vo. Diamond calf, gilt, marbled edges.
First London edition.

This copy belonged to Samuel Rogers, the poet, and contains his book-plate. On the fly-leaf Rogers has written:

"The bequest of my respected and venerable friend, Mrs. Simpson."

——— THE CORRESPONDENCE BETWEEN BURNS AND CLARINDA; with a Memoir of Mrs. M'Lehose (Clarinda), ar-

ranged and edited by her grandson W. C. M'Lehose. Edinburgh, 1843.

Engraved title-page and frontispiece; portrait of Burns; portrait of Clarinda and facsimile; a view of her house, and a representation of the two drinking-cups presented to her by Burns.

8vo. Polished calf, uncut.

Inserted at page 159 is part of one of Burns's original letters to Clarinda, being a postscript as follows:

"Evening 9 o'clock.

I am here, absolutely unfit to finish my letter—pretty hearty after a bowl, which has been constantly plied since dinner till this moment. I have been with Mr. S——, the musician, and he has set it finely. I have no distinct ideas of anything, but that I have drunk your health twice to-night and that you are all my soul holds dear in this world.

SYLVANDER."

——— THE WORLD. By Adam Fitz-adam. Vol. II. A new edition. Edinburgh, 1774.

Post 8vo. Old calf.

With the signatures and autograph notes of Robert Burns and Edmund Kean.

This volume was owned and read by two of the greatest geniuses and most erratic characters that the world has known: the plowman poet and the strolling player, both self-taught and each representing the highest achievement in his art; brothers in their vicissitudes and vagabondage.

The autograph of Burns is on the title-page, and after each essay he has written the name of the author: Garrick, Chesterfield, Walpole, etc. There are also comments written by the poet: "A most beautiful poem," "A work of native genius," etc. After Burns's death the volume belonged to Edmund Kean, whose autograph is on the fly-leaf and who has also made marginal notes. On the inside back cover a former owner has written: "Lately the property of Edmund Kean. Bought at the sale of his property at Robins', June 17th, 1834."

——— AUTOGRAPH LETTER from Robert Burns to James Smith, Mauchline.

1 p., folio.

An extraordinary letter, apparently unpublished and known to the biographers of Burns only through a short extract printed by Lockhart in 1828.

Written at a critical period in the life of Burns and referring to his *liaison* with Jean Armour. The parents of Miss Armour had destroyed the written declaration of marriage he had given her, preferring her loss of reputation to a marriage with Burns. Lockhart says, referring to this letter:

"When Burns was informed of Miss Armour's condition, the announcement staggered him like a blow. He saw nothing for it but to fly the country at once."

The Kilmarnock edition of his poems had brought him in a little money, and he proposed to use this in paying his passage to America. A part of the letter is as follows:

"Against two things, I am fixed as fate: staying at home and owning her conjugally. The first, by Heaven, I will not do! The last, by Hell, I will never do! . . . For me, I am witless, wild, and wicked, and have scarcely any vestige of the [grace?] of God in me, except a pretty large portion of honor, and an enthusiastic, incoherent benevolence. . . . If you see Jean, tell her I will meet her; so help me Heaven in my hour of need! . . ."

Burns did both things which he declared he would never do. He stayed at home, and two years later he publicly acknowledged Jean Armour as his wife, and lived with her till death did them part, though in the interval he had met and loved "Clarinda."

This letter was contributed by Mr. James Lamb to the Burns Centenary Exhibition.

COWPER, WILLIAM. The Foundling Hospital for Wit. Nos. II, III, and IV. London, 1743.

Post 8vo. Old half calf.

This copy belonged to William Cowper. On the title-page is his autograph:

"Wm. Cowper. Wants No. I to be compleat."

With Cowper's book-plate.

FIELDING, HENRY. The History of the Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams. Written in Imitation of the Manner of Cervantes. London, 1742.

2 vols., small 8vo. Original calf binding.
First edition.

This copy belonged to William Hogarth and has his autograph on the inside of the front cover of Vol. I. Inserted are two old engraved portraits: one of Hogarth, by himself; the other of Fielding, an old copperplate, after Hogarth. Regarding the latter, the story is told that, after Fielding's death, it was found that no portrait of him was in existence, and Garrick is said to have posed as the novelist. The actor's powers of facial expression and the artist's memory of his friend contributed to the only known portrait of Fielding.

GAY, JOHN. THE BEGGAR'S OPERA, as it is Acted at the Theatre Royal in Lincolns-Inn Fields. Written by Mr. Gay. London, 1729, Printed for J. Watts.

——— POLLY: an Opera, Being the Second Part of The Beggar's Opera. Written by Mr. Gay. London, 1729, Printed for the Author.

The two in one volume, 4to. Bound in Spanish calf. With the music of both pieces.

On the fly-leaf is the inscription:

"To Miss Rachell Green, songester. 1754."

Of this opera, written by Gay and produced by Rich, it was said that "it made Gay rich and Rich gay." Although Gay was accredited with the authorship, several eminent writers collaborated. Pope and Swift made suggestions and revisions, and songs were written by Chesterfield, Charles Hanbury Williams, and other wits of the day. It was read to Congreve, whose opinion was that it would "take greatly or be damned confoundedly." Its success was sensational, and it created such a stir that several notabilities were banished from court for upholding Gay in his supposedly disloyal satire. The Duke of Bolton was so charmed by Lavinia Fenton's characterization of Polly that he promised to make her his duchess, a pledge which he kept, twenty-three years later, when the first duchess died.

GOLDSMITH, OLIVER. THE CITIZEN OF THE WORLD; or Letters from a Chinese Philosopher, Residing in London, to his Friends in the East. London, 1762.

2 vols., small 8vo. Calf, red edges.
First edition.

On the fly-leaf is Goldsmith's autograph inscription:

"From the Author
to Mr. Brockhurst."

In each volume is the armorial book-plate of B. Brockhurst; also that of Thomas Brockhurst Barclay. On each of B. Brockhurst's book-plates is the inscription:

"Given me by the ingenious author, Dr. Goldsmith."

The books are in a calf binding about eighty years old. When they were rebound in this form, the old book-plates were detached from the former covers and reinserted. At the same time the autograph of Goldsmith was cut from the original fly-leaf and mounted.

This was Goldsmith's second book, following his "Enquiry into the Present State of Polite Learning."

GRAY, THOMAS. A VOLUME OF PAMPHLETS. London, 1687–97.

Small 4to. Half calf.

Collected by Thomas Gray, with a table of contents in his hand, and a title-page elaborately written by him with a decorative border. Some of the pamphlets have marginal notes in Gray's autograph. The book was subsequently owned by J. Mitford, editor of the *Gentleman's Magazine,* and John Dillon, the collector, who have written long notes on the fly-leaves.

The pamphlets listed by Gray are as follows:

1. Mixt Essays upon Tragedies, Comedies, Italian Comedies, English Comedies, & Operas, written originally in French. By the Sr. de St. Evremond. 1687.

2. Notes upon Mr. Dryden's Poems; in four letters. By M. Clifford. 1687.

3. Momus Triumphans; or the Plagiaries of the English Stage expos'd in a catalogue of all the Comedies, Tragi-comedies, Masques, Tragedies, Operas, Pastorals, Interludes, etc., that were ever yet printed in English. The Names of their Supposed Authors and with an Account of the Various Originals, &c., from whence most of them have stole their plots. By Gerald Langbaine, Esq. 1688.

4. Regular and Irregular Thoughts in Poets and Orators. 1697.

5. Verdicts of the Learned Concerning Virgil and Homer's Heroic Poems. 1697.

All of these pamphlets are scarce.

——— ODES BY MR. GRAY. Printed at Strawberry Hill, for R. and J. Dodsley in Pall Mall. (Vignette.) London, 1757.

4to. Bound by Bradstreet; red levant.
First edition.

Presentation copy.
On the half-title is Gray's autograph inscription:

"Carolina Pery Ex dono Authoris."

This edition was the first book printed at Strawberry Hill by Horace Walpole, who says in a letter:

"I found Gray in town last week. He brought his two Odes to be printed. I snatched them out of Dodsley's hands, and they are to be the *first fruits of my press.*"

——— A LETTER to Mr. Mason; on the Marks of Imitation. [By Bishop Hurd.] Cambridge, 1757.

Post 8vo. Contemporary binding of red morocco, gilt.

Thomas Gray's copy, with his autograph:

"T. Gray. The gift of the Author."

Book-plate of Robert Harry Inglis, with his autograph, and in pencil, on a fly-leaf, his statement that the book was given to him by Mason's executor. William Mason, author of poems and plays now widely forgotten, was Gray's friend and biographer. The greater part of Gray's library was bequeathed to Mason. Sir Robert Harry Inglis was a member of the Roxburghe Club founded by T. F. Dibdin.

JOHNSON, SAMUEL. LONDON, a Poem, in Imitation of the Third Satire of Juvenal. (Quotation.) London, Cave-Dodsley, 1750.

4to. Original boards, rebacked; uncut.

On the inside front cover is Dr. Johnson's autograph inscription:

"Ex dono Authoris
Anna Williams."

Mrs. Williams was the daughter of a Welsh physician. She came to London to be cured of a disease of the eyes, but the operation failed and she became blind. According to Macaulay, "Mrs. Williams' recommendations to Dr. Johnson were her blindness and her poverty"; but Boswell, who disliked her for her "peevishness," admits that she was a woman of more than ordinary talents. To Mrs. Montagu, Johnson wrote of Mrs. Williams: "Thirty years and more she had been my companion, and her death has left me very desolate."

Boswell refers to Johnson's habit of going every night to drink tea with Mrs. Williams. "Dr. Goldsmith," says the biographer, "went with him this night, strutting away, and calling to me with an air of superiority, like that of an esoterick over an exoterick disciple of a sage of antiquity: 'I go to Miss Williams.' I confess I then envied him this mighty privilege."

At Johnson's suggestion, David Garrick gave a benefit performance for Mrs. Williams, and she is frequently mentioned in the "Prayers and Meditations."

——— THE PRINCE OF ABISSINIA; a Tale. London, 1759.

2 vols., small 8vo. Old calf, gilt.

On the fly-leaf is Dr. Johnson's autograph inscription:

"To Mrs. Percy
from the Authour
Sam: Johnson."

Mrs. Percy was the wife of Bishop Percy, the antiquarian.

Bishop Percy's habit of enthusing over the old English ballads sometimes annoyed Dr. Johnson. On one occasion, when both were taking tea with Miss Reynolds, the Doctor checked a rhapsody of the Bishop by declaring that anybody could write such ballads, and he proceeded to improvise:

"I therefore pray thee, Renny dear,
That thou wilt give to me,
With cream and sugar softened well,
Another dish of tea.

Yet hear, alas! this mournful truth,
Nor hear it with a frown;—
Thou canst not make the tea so fast
As I can gulp it down."

——— THE PRINCE OF ABISSINIA; a Tale. London, 1759.

Small 8vo. Old calf. (Second volume only.)

This copy belonged to Jane Austen, and has her signature on the title-page.

——— POLITICAL TRACTS; Containing "The False Alarm," "Taxation No Tyranny," "Falkland's Islands," and "The Patriot." (Quotation.) London, 1776.

8vo. Old calf, gilt (the original binding for presentation); in a levant morocco case.

Presentation copy.
On the inside cover is Dr. Johnson's autograph inscription:

"From the Authour to Mr. Boswell."

This book came from the Auchinleck Library, formed by Lord Auchinleck and sold at auction in 1893. Two of the pamphlets oppose "the ridiculous claims of the Americans to the right of self-government."

——— (AKENSIDE, MARK.) THE POEMS OF MARK AKENSIDE, M.D. London, Dodsley, 1772.

8vo. Old sheep.

Dr. Johnson's copy, with his signature on the fly-leaf.
Dr. Johnson used to read books while munching bread and cheese. A certain collector has made a list of books which he would like to own. Among them is "a book that had belonged to Dr. Johnson, with the original bread-and-cheese crumbs." This volume does not answer this description, but the binding looks as if a Welsh rabbit might have been cooked upon its blistered sides.

"*Johnson:* 'I see they have published a splendid edition of Akenside's works. One bad ode may be suffered; but a number of them makes one sick.'
Boswell: 'Akenside's distinguished poem is his "Pleasures of the Imagination."'
Johnson: 'Sir, I could not read it through.'"

——— (BOSWELL, JAMES.) THE LIFE OF SAMUEL JOHNSON, LL.D. . . . The Whole Exhibiting a View of Literature

and Literary Men in Great Britain, For Near Half a Century, During Which He Flourished. London, Henry Baldwin, for C. Dilly, in the Poultry. 1791.

2 vols., 4to (extended to 4 vols.). Bound by Riviere; brown levant. First edition.

On the fly-leaf is Boswell's autograph inscription:

"To James Boswell, Esq., Junior, from his affectionate father
The Authour."

Below this is the autograph of John Murray, the publisher, giving the date and place of his purchase of the books.

Extra-illustrated copy, extended from two volumes to four by the insertion of 525 engravings, all prints of the eighteenth century or earlier, many of great rarity. The work of extra-illustration was done by Charles Wylie, a collector of Johnsoniana, about fifty years ago; and the plates include representative specimens of all the earliest and most famous artists and engravers of Great Britain. Special title-pages have been provided, and an additional quarto volume contains a list of the prints.

——— An Account of Corsica, the Journal of a Tour to that Island; and Memoirs of Pascal Paoli. By James Boswell, Esq. Illustrated with a new and accurate map of Corsica. London, Edward & Charles Dilly, in the Poultry. 1768.

8vo. Old calf.

On the fly-leaf is Boswell's autograph inscription:

"To David Garrick, Esq., in memory of the admiration and friendship of
The Authour."

The volume contains Garrick's book-plate.

When Paoli visited London in 1769, Boswell attached himself to the patriot as a volunteer Achates. At the masquerade given in connection with the Shakespeare jubilee, Boswell attended, dressed as a Corsican, and he has been charged with the authorship of a flattering notice of himself which appeared in a newspaper. In this the biographer is referred to as "the celebrated friend of Paoli" and it is stated that "Mr. Boswell attended the jubilee from a desire to pay a compliment to Mr. Garrick, with whom he has always been on a most friendly footing."

——— (Piozzi, Hester Lynch.) An Attempt to Show How Far the Philosophical Notion of a Plurality of Worlds is Consistent, or not so, with the Language of the Holy Scriptures. London, 1801.

Demy 8vo. Half calf.

This copy belonged to Johnson's friend, Mrs. Thrale, whose marriage to Mr. Piozzi, a musician, caused the lexicographer so much regret. Mrs. Piozzi has written on a fly-leaf:

"Bought of Bull, at Bath, 5th March, 1802.
H. L. Piozzi."

She has written many notes upon the margins. Where the author refers to the perfection of man "before the fall," Mrs. Piozzi observes:

"I am not so confident that they were made reasoners till they eat the fruit which suited them so ill. They were made *happy* creatures, and made themselves wretched ones by preferring knowledge to immortality."

The anonymous author seeks to reconcile astronomy and theology. Mrs. Piozzi loses no opportunity to reprove his impiety. On another page she has written:

"I, H. L. Piozzi, do from my soul abhor and condemn those studies produced from the rotten fruit of the old forbidden tree. We were sent hither, after Adam's fall, to till the earth and not examine it. Our business is to labor. We are not properly now contemplative beings."

After burying two husbands, Mrs. Piozzi, then a very old woman, proved that she was not a "contemplative being" by writing a series of more or less amatory epistles to Conway, the actor.

MILTON, JOHN. THUCYDIDES. Laurentio Valla Interprete. Nunc postremo correctus, & ex Graeco innumeris locis emendatus, quemadmodum ex Praefatione in proxima pagina uidere licet. Basileæ. Cum Gratia et Privilegio Caes. Maiest. . . . Anno Domini M. D. LXIIII. Mense Martio.

——— GERMANIÆ EXEGESEOSIS VOLUMINA DUODECIM, a Francisco Irenico Ettelingiacensi Exarata. (Vignette and initial letter engraved on wood.) Basileæ, per Paulum Quecum: Anno M. D. LXVII.

The two works in one volume, folio. Bound in old pigskin.

On the title-page is the autograph of Thomas Wentworth, Earl of Strafford, whose trial and death are the subjects of Browning's tragedy.

The title-page also bears the autograph of John Milton. On page 322 is a note in Latin in a seventeenth-century hand, which may be Milton's.

Strafford was executed in 1641. His property, including his books, was confiscated. In 1649 Milton was appointed Latin Secretary to the Commonwealth under Cromwell. It is likely that a number of books that had belonged to the Royalist Strafford passed into the possession of the poet.

The binding is a characteristic example of sixteenth-century work. The sides are covered with elaborate blind-tooling, with forty-two small medallion portraits worked into the design.

This volume was for many years in the library of Professor G. P. Shapcott, of

King's College. His heirs sold his books to Mr. Elkin Mathews, the publisher and bookseller, from whom it was obtained by the present owner. Inserted in the book is a letter from Mr. Mathews, in which he states that Mr. Hodge (of Sotheby's) and his chief cataloguer pronounced the Milton signature to be genuine.

POPE, ALEXANDER. THE RAPE OF THE LOCK. An Heroi-comical Poem in Five Cantos. Written by Mr. Pope. "A tonso est hoc nomen adepta capillo." Ovid. London, Bernard Lintot, 1714.

Small 4to. Engravings on copper by Du Bosc, after Du Guernier. Bound by Riviere & Son; levant morocco; in a case.

First edition.

——— WORKS. London, Bernard Lintot, 1715–25.

14 vols., 4to. Comprising: "The Iliad," 6 vols.; "The Odyssey," 5 vols.; "Miscellaneous Works," 2 vols.; and "Letters," 1 vol. With plates by G. Vertue, including a folding portrait of Pope. Old calf, gilt.

The first collected edition, published by subscription.

Inserted in Vol. I is an autograph letter:

". . . Since I left you I am informed Curll has served a process upon Cooper (the publisher of the letters which I told you I connived at, who entered them in the hall book); for what I know not; only I am told he put an advertisement in a newspaper against Curll. I bid him send you the process, that you may judge what is to be done in it. I send Mrs. Blount's receipt, as you ordered. God prosper you, protect you, bless you! as I love you & shall ever do. Dr. sir, write me a line of yr. health soon.

A. POPE."

Addressed on the outside to Wm. Fortescue, whose name appears in the list of subscribers for this edition. Fortescue was Master of the Rolls. To him Pope dedicated his "Satire of the Second Book of Horace." This letter refers to the dispute with Edmund Curll regarding the publication of Pope's letters. (See the item next following.) Mrs. Blount was that Martha Blount of whom Byron said: "I do not know whether or not she was Pope's mistress, but I could have wished him a better one."

In 1713, Pope, to rid himself of financial embarrassments, solicited subscriptions for a proposed English version of the "Iliad." The subscribers numbered five hundred and seventy-five. The publication of the work was attended by two fraudulent transactions. Lintot, the publisher, reprinted an alleged subscription edition for his own profit, and he, in his turn, was made the victim of pirated reprints emanating from Holland.

——— MR. POPE'S LITERARY CORRESPONDENCE for Thirty Years, from 1704 to 1734; being a Collection of Letters which passed between him and Several Eminent Persons.

(With five portraits of Pope.) London, E. Curll; at the Pope's Head, Covent Garden, 1735.

5 vols., 8vo. Half calf, marbled edges.

The Pope-Curll imbroglio resulted from the publication of these volumes. Curll was a publisher with piratical instincts. His shop in Covent Garden bore the sign of "The Bible and Dial," a device which gave no clue to the character of the books issued from his press. A certain Mrs. Thomas, having quarrelled with her admirer Henry Cromwell, Pope's friend, purloined the letters written by Pope to Cromwell and offered them for sale to Curll. Curll bought the letters and gave Mrs. Thomas employment in his shop. Her success in this transaction led others who had letters from Pope to sell them to Curll, while some, who had no such letters, manufactured them. One enterprising garreteer translated the letters of Voiture to the Marquise de Rambouillet and sold them as Pope's letters to Martha Blount.

Pope, discovering that readers had a taste for his letters, determined to share in the profits. He enlisted the service of a painter named Worsdale, who had been an actor. This Worsdale, disguised as a clergyman, called upon Curll and offered him the genuine Pope correspondence. Dr. Johnson surmises that Pope connived with Curll from the first, in order that by the publication of forged letters the poet might have an excuse for the printing of genuine ones. Pope revenged himself upon Mrs. Thomas by writing bitterly of her in the second book of "The Dunciad," where she figures under the name of Corinna.

Curll did not care what he published. A list of volumes issued by him ranges from Young's "Paraphrase on Job" to "The Whole Art of Kissing."

——— LETTERS of Mr. Alexander Pope and Several of His Friends. (Portrait.) London, J. Wright, &c. 1737. THE WORKS of Mr. Alexander Pope in Prose. (Portrait.) London, Knapton, Dodsley, &c. 1741.

2 vols., 4to. Old calf.

Presentation copy.
On the half-title of Vol. I is Pope's autograph inscription:

"To Dr. Mead,
from his faithful servant,
A. Pope."

Dr. Mead was court physician to George II, and was far in advance of his time in his ideas of medical science. His theories were opposed to those of the Roman Catholic Church. Mead maintained that diseases were contagious, while the church contended that they were sent by the Almighty as a punishment for sin. In consequence, Dr. Mead's writings were condemned by the church. He was the most popular physician of his day, the friend of Pope and Johnson, and a famous collector of books and coins.

——— THE DUNCIAD, VARIORUM. With the Prolegomena of Scriblerus. London, A. Dod, 1729.

Dr Sir,

Since I left you, I am informed Curll has sued a Process upon Cooper. (The Publisher of the Letters w.ch I told you I connived at, who Entered them in the Hall-book) for what I know not: only I am told he put an Advertisement into a News paper ag.st Curll — I bid him send you the Process, y.t you may judge what is to be done in it: If any thing be necessary, pray acquaint me.

I send not Blount's Receit, as you order'd. God prosper you, protect you, bless you! as I Love you, & shall ever do:

Dr Sir, write me a line sunday night of y.r health soon. A. Pope.

Frontispiece of the Owl and the Ass. 4to. Old calf.
The first complete edition.

Presentation copy.
On the title-page is Pope's autograph inscription:

"W. Harte. Author's Gift."

With a quotation from Lucian and a few notes in Pope's hand.

Walter Harte was an author and a man of learning, tutor to Lord Chesterfield's illegitimate son to whom the famous Letters were written. Malone relates an incident wherein Harte and Edward Cave, dining together, praised the "Life of Savage," while Dr. Johnson, too shabby to appear, dined behind a screen and listened with pleasure to the approval of his work.

——— THE WORKS of Mr. Alexander Pope. London, 1739–1751.

Portrait by Vertue. Title-pages printed in black and red. 10 vols., post 8vo. Bound by Riviere; Spanish calf extra.

These volumes belonged to Horace Walpole and contain many interesting notes in his autograph. They were subsequently owned by Sir William Augustus Fraser, who had them bound in their present form, a reproduction of an eighteenth-century style. Seven of the volumes contain Walpole's book-plate, and in the back of each is the ex-libris of Sir W. A. Fraser, "the Knight of Morar."

The personal character of many of Pope's poems made a special appeal to the gossiping Walpole, and his notes are so extensive and of such peculiar interest that they have been made the subject of a book privately printed by Sir W. A. Fraser, a copy of which accompanies these volumes.

Wherever a personal allusion is veiled by the poet, Walpole has added the name of the individual, together with such gossip as he recalled. Referring to Pope's lines,

"Who combats bravely is not therefore brave;
He dreads a death-bed like the meanest slave,"

Walpole says: "This alludes to Monsr. Auverquerque, a Dutch General in Qu. Anne's wars. Having a painful chronical disorder, he was always trying to get himself killed; and one day having led the D. of Marlborough too near to the Enemy, to show him a new battery, one of the Duke's aid-de-camps advertised his Grace of the danger: he took no notice; being again admonished, he replied peevishly: 'Why do you tell me of it? Don't you see that old fool there?' This story was probably told to Pope by Lord Cobham, to whom this Epistle is addressed, and who one day related it as an instance of the D. of Marlborough's resolution, when the Duke of Argyle had been questioning that Great Man's courage."

On the line,

"And one fate buries in th' Asturian mines,"

Walpole has noted:

"Lady Mary Herbert, sister of the last Marquis of Powis, had made a prodigious fortune in the Mississippi, & refused the Duke of Bouillon, being determined to marry nobody but a Sovereign Prince; but, refusing to realize, lost the whole, & met Gage in

the Asturian mines. Some years after, the Young Pretender being at Madrid, she sent to desire to see him. He found her in a garret, so poor that she could not rise for want of clothes. He gave her his greatcoat and what money he had about him. In 1766, when I was at Paris, she and Gage were both alive, at Paris. He died in May that year."

On the line,

"Nor marrying Discord in a noble wife,"

Walpole comments thus:

"This line perhaps had two allusions. It might allude to Dryden, who married a sister of the Earl of Berkshire, whom he did not love, probably from her overfondness, as appeared by a story related of him. One day, coming into his library, Lady Elizabeth Dryden said to him: 'Mr. Dryden, you are always poring upon books. I wish I was a book.' 'Then,' replied the poet, with an oath, 'I wish you were an almanack, that I might change you every year.' Mr. Pope, too, by saying he did not marry a noble wife, might hint at being married to Mrs. Blount, as it is believed he was."

Most of the annotations are of a similar character.

——— (THOMAS HOBBES.) THE ILIADS AND ODYSSES OF HOMER. Translated out of Greek into English by Thomas Hobbes, of Malmsbury. (Frontispiece.) London, Will. Crook, at the Green Dragon, without Temple Bar, 1686.

2 vols. in 1, 12mo, 700 pp. Morocco.

Alexander Pope's copy. On the fly-leaf, in his autograph:

"Al. Pope. Ejus Liber."

The notes in Pope's hand indicate that he used this book in making his own translation of Homer. Dr. Johnson says of Pope's qualifications as a translator that "it is not very likely that he overflowed with Greek," but that he had the assistance of the English versions of Chapman, Hobbes, and Ogilby.

——— (POPE AND SWIFT.) EPISTOLÆ OBSCURORUM VIRORUM ad Dn. M. Ortuinum Gratium. Nova et accurata editio. Frankfort, 1643.

12mo. Old calf; in a levant morocco case.

This copy of the great satire of Germany formerly belonged to the two great English satirists, Pope and Swift, who must have keenly appreciated its caustic and often not too delicate wit. It bears upon the fly-leaf the following autograph inscriptions:

"Ex libris Tho. Monson."
"Nunc Alex. Pope." (Pope's writing.)
"Nunc Jonath. Swift." (Swift's writing.)
"Bought this at Dean Swift's auction.
Ed. Lisle."

These forty-one "Epistles of Obscure Men" were written, wholly or in part, by Ulrich von Hutten. First published in 1515, the work was inspired by a religious controversy which had been agitating Germany during several years, the subject being the proposed destruction of all Jewish books excepting the Bible. This condemnation was urged by the order of Dominicans, led by a converted Jew named Pfefferkorn. Reuchlin and his associates opposed these enemies of books. The "Epistles" are a Rabelaisian satire on the ignorance and corruption of the clergy of the times. Herder says of the work: "It gave the victory to Reuchlin over the Begging Friars, and to Luther over the Court of Rome."

SHAFTESBURY, ANTHONY, EARL OF. CHARACTERISTICKS of Men, Manners, Opinions, Times. 1749.

3 vols., 12mo, mottled calf, by Bedford.

David Garrick's copy.

On the fly-leaf is the following in Garrick's autograph:

"Feb'ry 8th, 1749–50.
This edition of Ld. Shaf.'s Works
Was given to
D: G——k by Mr. Vaillant."

In each volume is a printed slip stating that "this book, which formed a part of the Library of David Garrick, Esq., was, amongst others, bequeathed by Mrs. Eva Maria Garrick, his Relict, to George Frederick Beltz, Lancaster Herald, one of the executors of her will."

Mrs. Garrick survived her husband forty-four years, dying at the age of ninety-eight.

The Mr. Vaillant referred to was a descendant of a French Huguenot who took refuge in England at the time of the revocation of the Edict of Nantes. He was a bookseller and published some of Garrick's plays.

STEELE, RICHARD. THE LUCUBRATIONS OF ISAAC BICKERSTAFF, ESQ. (THE TATLER.) London, 1710–11.

4 vols., large 8vo. Bound by Riviere & Son; Spanish calf.

Presentation copy.

On the fly-leaves of the first and second volumes are autograph inscriptions by Steele:

"October 26th, 1710.
To the Lord Stanhope the gift of
Isaack Bickerstaffe."

This is the first edition in book form, published by subscription after the periodical issue of the *Tatler* in 1709 and 1710. Lord Stanhope was Secretary of State under George I.

STERNE, LAURENCE. The Life and Opinions of Tristram Shandy, Gentleman. London, 1761–1768.

9 vols., 12mo. Old calf.

Vols. I and II, fifth edition, 1768; Vol. III, second edition; Vols. IV to IX, first edition, 1761–67. Vols. I and III have frontispieces by Hogarth.

Vols. V, VII and IX contain Sterne's autograph signature.

——— A Sentimental Journey through France and Italy. By Mr. Yorick. London, 1768.

2 vols., small 8vo. Bound by David; green levant with rose-colored shield inlays; backs inlaid and tooled; doublures of scarlet levant; brocade linings; in a case.

First edition.

Inserted is Sterne's autograph as follows, written on the fly-leaf of a book:

"J. Sterne. I forgive you. Lau. Sterne."

J. Sterne was Dr. Jacques Sterne, of whom the author wrote: "He quarrelled with me because I would not write paragraphs in the newspapers. I detested such dirty work, thinking it beneath me."

——— A Sentimental Journey through France and Italy. By Mr. Yorick. (Illustrated by T. Rowlandson.) London, Thomas Tegg, 1809.

Post 8vo. Bound by Chambolle-Duru; green levant; doublures of red levant; brocade fly-leaves; in a case.

Extra-illustrated by the insertion of engravings and etchings by Stothard, Bunbury, Dodd, Hedouin, and others.

——— Autograph Letter.

"Miss Triste having gone out of the room (but upon what occasion God knows), Tristram Shandy has thought meet to profit by her absence, and the temptation this void has laid in his way, of sending his best respects to the mother—not altogether for the sake of the daughter (for that we believe uncivil), but in the testimony of his esteem for Mrs. Triste and her worthy character, and at the same time in Homage to the Graces of her fair offspring, which appear so lovely in the eyes of Tristram Shandy—that 't is well for the fair Goddesse that he is under pre-engagement—Indeed, 't is only Marriage."

With this is a part of the letter which the "fair Goddesse" was writing to her mother when Mr. Sterne added his contribution. She says:

"We have had a visit of three days from the famous Doc'r Sterne. He is one of the most agreeable men, as well as the most senceble [*sic*] that I was ever in company with. . . . I was obliged to go out of the room and in the meantime Tristram Shandy took up my pen and wrote what you see on the other side. He goes for England to-morrow, and takes this letter to put in the office in London."

The letter is dated "Dijon, May ye 24, 1766," two years before "A Sentimental Journey" was published.

SWIFT, JONATHAN. (WILLIAM WYCHERLEY.) THE PLAIN DEALER, a Comedy, 1700; THE COUNTRY WIFE, 1695; LOVE IN A WOOD, 1694; THE GENTLEMAN DANCING MASTER, 1702. London, 1694–1702.

4to. Old calf.

Presentation copy.
On the fly-leaf is Wycherley's autograph inscription:

"For my worthy, learned and most ingenious friend, Dr. J. Swift, from his humble servant,
W. Wycherley."

On the title-page of "The Plain Dealer" is Dean Swift's autograph:

"J. Swift, 1709."

The dedication of "The Plain Dealer" to "My Lady B——" (Mother Bennett) is a remarkable piece of irony, which must have made a strong appeal to the Dean of St. Patrick's. "Love in a Wood" is dedicated to "her frolic Grace," the Duchess of Cleveland, to whose appreciation of his merits the handsome Wycherley owed his advancement.

WALPOLE, HORACE. A VOLUME OF PAMPHLETS, including the following:
THE ART OF POLITICS, in Imitation of Horace's Art of Poetry. James Bramston. 1729.
THREE HOURS AFTER MARRIAGE, a Comedy. (By Pope, Gay and Arbuthnot.) 1717.
LA SECCHIA RAPITA, by Alessandro Tassoni. (Frontispiece by Vertue.) 1710.
ODES AND EPISTLES. By R. Nugent. 1739.
THE ART OF PUNNING. By Jonathan Swift. Dublin, 1719.
AN APOLOGY FOR THE LIFE OF MRS. SHAMELA ANDREWS. Henry Fielding. 1741.
A PIPE OF TOBACCO. By Hawkins Brown. 1736.

Seven scarce pamphlets collected by Horace Walpole. 8vo. Old calf.

The volume contains Walpole's book-plate and a table of contents in his autograph. There are also many notes in his hand. Five of the publications were anonymous, and Walpole has written the author's name on each. He has also written in the names of persons referred to in the text by initials or pseudonyms, and has made comments upon the works and their authors. On the title-page of "Three Hours after Marriage" is the inscription: "The Author's Gift. June 23d, 1716–17." Walpole has made a note that this is in the hand of Robert Harley, Earl of Oxford. The last item in the volume, "A Pipe of Tobacco," is a series of imitations of poets who are not named by the author. Walpole has written, at the beginning of each, the name of the poet burlesqued: Cibber, A. Philips, Thompson, Young, Pope, and Swift.

The "Apology for the Life of Mrs. Shamela Andrews" is rare. Richardson's "Pamela" was published in 1740. Its sentimentality was repugnant to Fielding, and this pamphlet was written to ridicule the novel. It was published anonymously, as the two authors were on friendly terms. Fielding's pamphlet gave him the idea for a satirical novel of which the hero was to be Pamela's brother, Joseph Andrews.

Swift's "Art of Punning" is the second edition. The other pamphlets are first editions.

——— THE MYSTERIOUS MOTHER. A Tragedy. London, Dodsley, 1781.

8vo. Half calf.

With Horace Walpole's book-plate and an autograph letter of Walpole written from Strawberry Hill in 1789. The volume contains the signature and ex-libris of Cornelius Paine, and a long manuscript account, by John Dillon, of the origin of the tragedy and its bibliographical history.

Sir Walter Scott calls this play "a terrible but disgusting drama." Although Walpole derived the plot from a French source, it is said to be of English origin and founded upon fact. Bishop Hall mentions the story in his "Cases of Conscience" (1650).

WALTON, ISAAC. THE LIVES OF DR. JOHN DONNE, SIR HENRY WOTTON, MR. RICHARD HOOKER, MR. GEORGE HERBERT, written by Izaak Walton. To which are added some letters written by Mr. George Herbert, at his being in Cambridge: with others to his mother. Eccles. 44.7: "These were honourable men in their generation." London, 1670.

8vo. Old calf.
First edition.

Presentation copy to the Bishop of London (Bishop Hinchman).

On the upper margin of the frontispiece portrait of Donne is Walton's autograph inscription:

"for my ld. of London."

There are also autograph corrections in Walton's hand.

FRENCH AUTHORS

BALZAC, HONORÉ DE. LES RESSOURCES DE QUINOLA. Comédie en Cinq Actes, en prose; et précedée d'un Prologue. Par M. de Balzac. Représentée sur le second Théâtre Français (Odéon) le Samedi, 19 Mars, 1842. Paris, 1842.

8vo. Cloth boards, with the original paper covers preserved.
First edition.

On the half-title is Balzac's autograph inscription, presenting the book to his mother:

"À ma chere mère;
ton fils qui t'aime.
Honoré."

Of this play Balzac wrote to his mother in 1842:

"The money necessary to my existence is, as it were, wrung from what should go to pay my debts. . . . The sort of life I lead is suitable for no one; it wears out relations and friends. All fly my dreary house. The failure of my play, as regards money, still further complicates my situation. When my furniture has been sold, I shall not have much left. I shall find myself alone in the world, with nothing but my pen and my attic."

Balzac had set high hopes upon this play; but in the preface he states that only four people defended it: Hugo, Lamartine, Mme. de Girardin, and Gozlan. It is in regard to "Les Ressources de Quinola" that the anecdote is related of Balzac reading the complete manuscript to a manager, who on looking it over found no last act. The author had improvised the last act, after reading the others. In January, 1842, the novelist wrote to Mme. Hanska: "Since I last wrote you I have not slept more than two hours a night, and have written two plays." One of the two was "Les Ressources de Quinola."

——— HISTOIRE DE L'EMPEREUR. Racontée dans une Grange par un Vieux Soldat. Préface de Henry Houssaye de l'Académie Française. Paris, 1904.

With 15 etchings in color by Adolphe Lalauze, from original aquarelles by Alphonse Lalauze.

4to. Bound by David; red levant morocco; the back and sides decorated with Napoleonic devices; doublures of blue levant emblematically tooled; silk fly-leaves; the original covers bound in. In a case.

This copy contains an extra set of the etchings printed in black, and an original water-color by Lalauze, representing Bonaparte at Toulon.

BAUDELAIRE, CHARLES. Les Fleurs du Mal. Paris, Poulet-Malassis et De Broise, 1857.

Post 8vo. Bound by Ch. Meunier; slate-blue levant. On the front cover is a design of orchids and passion-flowers among which is a coiled serpent, all in a border of autumn leaves. On the back cover is a design of flowers growing from a skull; border of autumn leaves; inside borders of poppies and marguerites; silk fly-leaves; in a case. A specimen of mosaic binding appropriate to the character of the poems.

First edition.

On the fly-leaf is Baudelaire's autograph inscription:

"À mon ami Nadar.
Ch. Baudelaire."

Extra-illustrated by the insertion of an autograph letter from Baudelaire to the publisher, Poulet-Malassis, an allegorical frontispiece in water-colors, and a series of privately printed etchings by several French artists of the *décadent* school.

"Les Fleurs du Mal" made an extraordinary sensation when the book first appeared. The government interfered and prosecuted both Baudelaire and the publisher. The latter was imprisoned, and the autograph letter inserted is addressed by the poet to his associate at Clichy prison, cell 131; the contents referring to the prosecution. The letter is on mourning paper. The circulation of the book was prohibited and all obtainable copies were destroyed. Six of the poems were suppressed and never appeared in later editions. Many of the poems were inspired by an octoroon girl whose color is variously described. One biographer says she was nearly white, but Baudelaire refers to her as ebony.

Maxime Du Camp, in his "Recollections," relates some curious stories of Baudelaire.

"One Sunday he came to see me with his hair painted green. I pretended not to notice it. He did his best to attract my attention. At last, unable to control himself, he said: 'Do you see nothing extraordinary in my appearance?'

" 'No!'

" 'But my hair is dyed green, and that is unusual.'

"I answered: 'Everybody's hair is more or less green. Now if your hair were blue, I might be astonished, perhaps.' "

——— Œuvres de Charles Baudelaire. Les Fleurs du Mal. Curiosités Esthétiques. Petits Poëmes en

PROSE. LES PARADIS ARTIFICIELS. L'ART ROMANTIQUE. Paris, 1868–69.

Portrait. 4 vols., foolscap 8vo. Half morocco.
First collected edition.

Inserted are the proof-sheets of one of the most characteristic poems in "Les Fleurs du Mal"—"Les Litanies de Satan"—having nearly every line corrected in the autograph of Baudelaire, some of the couplets being cancelled and others rewritten on the margin.

BÉRANGER, P.-J. DE. ŒUVRES COMPLÈTES. Nouvelle Edition. Illustré de 52 Belles Gravures sur acier. Paris, 1847.

2 vols., large 8vo. Half morocco.

Inserted is an autograph letter of Béranger.

——— SONGS OF BÉRANGER. Translated. With a Sketch of his Life up to the Present Time. London, Wm. Pickering, 1837.

Post 8vo. Bound by Thierry; blue levant morocco, uncut.

Extra-illustrated copy. With 30 plates from old French editions.
The first edition in English.

COPPÉE, FRANÇOIS. CONTES EN VERS ET POÉSIES DIVERSES. Paris, 1880.

12mo, original paper covers.
First edition.

With the inscription in Coppée's hand:

"à Jules Christophe
son ami
François Coppée."

——— ŒUVRES DE FRANÇOIS COPPÉE. Une Idylle pendant le Siège. Contes en Prose. Paris (n. d.).

12mo. Levant morocco, by Taffin; original paper covers preserved.

Presentation copy.
Four lines in Coppée's autograph, with signature.

DAUDET, ALPHONSE. SAPHO. Compositions de Auguste-François Gorguet, gravures à l'eau forte. Paris, Magnier, 1897.

Royal 8vo. Bound by Taffin; old rose levant morocco, with inlaid borders and panels of green; doublures of green levant, inlaid with pink flowers; brocade fly-leaves; uncut; original covers preserved; in a case.

One of an edition limited to 300 copies. With an autograph letter of Daudet inserted.

DUMAS, ALEXANDRE, PÈRE. LA JEUNESSE DE LOUIS XIV. Comédie en cinq actes, en prose.

The original manuscript of this famous play, consisting of 220 large quarto pages entirely in the autograph of Dumas.

On the last page is written:

"Fini le 29 Août à 2 heures d'après midi.
ALEX. DUMAS."

The manuscript is bound in morocco inclosed in a slip case.

——— THÉATRE COMPLET D'ALEXANDRE DUMAS. Nouvelle Édition Revue et Corrigée par l'Auteur. Paris, 1843.

3 vols., 12mo. Morocco.

Given by the author of "Les Trois Mousquetaires" to the actress Rachel. On the half-title of the first volume is the autograph inscription:

"Hommage de l'auteur Alex. Dumas."

The first volume contains Rachel's book-plate, with her motto, "Tout ou rien," and all have her initials tooled on the sides.

Dumas had a high regard for Rachel, but his esteem did not extend to the members of her family, for whose avarice the prodigal author had a fine contempt. When the actress sailed for America, Dumas predicted that if she died on the voyage, her brother would certainly have her embalmed and exhibited to the Americans.

DUMAS, ALEXANDRE, FILS. PÉCHÉS DE JEUNESSE. Paris, 1847.

Large 8vo. Bound by Canape; green levant morocco; doublures of red levant, elaborately tooled; the original paper covers preserved; in a case.

First edition.

On the half-title is Dumas's autograph inscription:

"À Hippolyte
Souvenir Affectueux
A. Dumas."

This was the first book published by the younger Dumas and is dedicated to his "prodigal father."

Inserted are autograph letters of the three famous members of the Dumas family, the general, the author of "Monte Cristo," and the author of "La Dame aux Camélias."

FLAUBERT, GUSTAVE. MADAME BOVARY; Mœurs de Province. Par Gustave Flaubert. Paris, 1857.

2 vols., foolscap 8vo. Cloth, uncut; with the original paper covers preserved.

First edition.

On the half-title is Flaubert's autograph inscription:

"à mon très cher camarade
Ch. De la R—— [name illegible]
Souvenir de
G. Flaubert."

For this book, Flaubert was prosecuted (*in France!*) "for outraging public and religious morality."

GAUTIER, THÉOPHILE. ÉMAUX ET CAMÉES. 112 Dessins de Gustave Fraipont. Préface par Maxime Du Camp de l'Académie Française. Paris, Conquet, 1887.

Foolscap 8vo. Bound by P. Ruban; blue levant, with inlaid panels on sides and back; inside dentelle borders; uncut; original paper covers preserved.

One of 200 copies on China paper.

Inserted is a signed receipt, in Gautier's autograph, acknowledging payment for a review of a book by Mme. de Girardin.

GONCOURT, EDMOND AND JULES DE. LES MAÎTRESSES DE LOUIS XV. Lettres et Documents inédits. Paris, Firmin-Didot, 1860.

2 vols., 8vo. Bound by David; dark blue levant morocco; doublures of scarlet levant, with inlaid panels of blue; brocade fly-leaves; original paper covers bound in. In a case.

First edition.

On the half-title is the autograph inscription:

"P. Burty
son ami
E. de Goncourt."

In Victor Hugo's "Châtiments," the poet exhorts the golden bees to fly from the mantle of "Napoléon le petit." When the Empress Eugénie fled from the Tuileries, it is said that Philippe Burty entered the palace with the mob and aided with a pocket-knife the escape of the imperial insects from the usurper's robes. Burty's copy of "Les Châtiments" had one of the liberated bees inserted in the binding.

HUGO, VICTOR. NAPOLÉON LE PETIT. Par Victor Hugo. London, 1852.

16mo. Boards, uncut.
First edition.

Hugo's first published work after his exile following the *coup d'état.*

——— L'ART D'ÊTRE GRAND-PÈRE. (Two portraits of Hugo with his grandchildren.) Paris, 1877.

8vo. Bound by Chambolle-Duru; purple levant morocco; original paper covers preserved.
First edition.

With Hugo's autograph inscription on the half-title. Book-plate of Jolly-Bavoillot.

——— HISTOIRE D'UN CRIME; Déposition d'un Témoin. Paris, Calmann Levy, 1877–78.

2 vols., 8vo. Half morocco, uncut.
First edition.

On the fly-leaf is Hugo's autograph inscription:

"À Edmond Taxier.
Victor Hugo."

Inserted is an autograph letter of Victor Hugo, 2 pp., 8vo, with envelope; dated 1847. Edmond Taxier was a distinguished French journalist.

——— LE PAPE. Paris, Calmann Levy, 1878.

8vo. Half calf.
First edition.

On the half-title is Victor Hugo's inscription:

"À Jules Simon.
Victor Hugo."

——— (Mme. Victor Hugo.) Victor Hugo. Raconté par un Témoin de Sa Vie. Paris, 1863.

2 vols., 8vo. Half morocco, uncut.
First edition.

With Mme. Hugo's inscription to M. Jules Claye, the printer of the work. Inserted is an autograph letter from Mme. Hugo to M. Claye.

This work is practically an autobiography, most of it having been dictated by Hugo to his wife. The published letters of Victor Hugo and Juliette Drouët afford curious revelations of the domestic life of the Hugo family. Mme. Hugo was fully aware of her husband's relations with Mlle. Drouët, who had acted in his dramas, and who was established near the Hugo residence. It was the poet's custom to pass a part of each day with his inamorata, returning home to dictate his flamboyant memoirs to his admiring spouse.

LA FONTAINE, JEAN DE. Contes et Nouvelles en Vers. Par M. de la Fontaine de l'Académie Française. Amsterdam, 1699.

2 vols. in 1, 12mo. With 63 copperplate engravings by R. de Hooghe. Bound by Tout; Spanish calf, rough gilt edges.

——— Contes et Nouvelles en Vers, par M. de la Fontaine. Amsterdam (Paris), 1764.

2 vols., 8vo. Portrait and 80 engravings after Eisen; 57 vignettes by Choffard. Half morocco, gilt.

The reissue of the Fermiers-Généraux edition.

MAUPASSANT, GUY DE. L'Inutile Beauté. Paris, 1890.

12mo. Original paper covers.
First edition.

With De Maupassant's autograph inscription:

"à Emile Bergerat
son ami
Guy de Maupassant."

MURGER, HENRY. Scènes de la Bohême. Paris, 1851.

Crown 8vo. Bound by Kieffer; red levant morocco, sides inlaid with panels in different colors; doublures of brown levant with a lace-pattern border; silk fly-leaves; uncut; original paper covers preserved; in a case.

First edition.

Inserted is an autograph letter of Murger; also a set of the etchings made for the work and published by the society of "Les Amis de Livres."

MUSSET, ALFRED DE. Contes d'Espagne et d'Italie. 1 Vol. 1830. Poésies. 1 Vol. 1833. Spectacle dans un Fauteuil. 2 Vols. 1834. La Confession d'un Enfant du Siècle. 2 Vols. 1836. Paris, 1830–36.

6 vols., 8vo. Bound by Cuzin; crimson levant morocco; inside borders; gilt edges.

First editions.

A presentation set given by De Musset to Alfred de Vigny, author of "Cinq Mars." In the "Confession" volume is the inscription in De Musset's autograph:

"À mon cher ami Alf. d. V.
Alf. d. Mt."

Six of "the eight octavo volumes of De Musset—'que personne ne posséda et ne possédera jamais,' said Asselineau." (*Henri Pène Du Bois.*)

——— La Confession d'un Enfant du Siècle. Avec dix Compositions de P. Jazet. Paris, 1891.

Royal 8vo. Half levant, uncut; original covers bound in.

Inserted is an autograph letter from De Musset to a publisher, requesting that money be paid to Mlle. Colin. This is signed in full, which is unusual. The poet almost invariably abbreviated his signature. There is also inserted an autograph letter of George Sand.

NERVAL, GÉRARD DE. Sylvie. Souvenirs du Valois. Préface par Ludovic Halévy. Paris, Conquet, 1886.

Forty-two etchings by E. Rudaux. Post 8vo. Bound by Zaehnsdorf; light blue calf; original covers preserved; uncut.

One of a limited edition.

Sylvie was Jenny Colon, an actress, with whom De Nerval was desperately in love, and on whose account he committed suicide by hanging himself to a lamp-post.

RABELAIS, FRANÇOIS. ŒUVRES DE RABELAIS; Précédés d'une Notice Historique, etc., par P. L. Jacob, Bibliophile. Illustrée par Gustave Doré. Paris, 1854.

4to. Half morocco, uncut; the original binding preserved.
The first edition with Doré's illustrations.

With an autograph letter of Doré.

ROSTAND, EDMOND. CYRANO DE BERGERAC. Comédie Héroïque en Cinq Actes. Paris, 1898.

8vo. Original paper covers.
First edition.

On the fly-leaf is Rostand's autograph inscription:

"à M. Victor Courtes
Souvenir de l'auteur
Edmond Rostand."

SAND, GEORGE. LA PETITE FADETTE. Paris, 1867.

Post 8vo. Half morocco, uncut.

On the fly-leaf is the following:

"One of George Sand's own copies, presented by herself to me at Nohant, July 5th, 1868, on her sixty-fourth anniversary. HENRY HARRISSE.

And given to Mrs. Bleeker as a mark of profound esteem and admiration.
H. H.
Sept. 15th, 1868."

Inserted are some pressed flowers, regarding which the donor of the volume has written:

"On each side of the main entrance into the castle of Nohant, George Sand's residence, there are two very old and large clusters of the *Clematis flammula*. The garden is strewn with beautiful periwinkles, sprung from seeds collected in Jean Jacques Rousseau's Charmettes, at the time of George Sand's visit to that celebrated spot. Allow me to present you with a specimen of each of these flowers, gathered by George Sand herself and given to
Your sincere
HENRY HARRISSE.
To Mrs. V. P. BLEEKER.
New York, Oct. 11th, 1868."

At page 112 are other flowers, of which Mr. Harrisse has written: "Flowers gathered by George Sand in the Vallée Noire, the scene of la Petite Fadette's adventures. July

8th, 1868." These are inserted in an envelope addressed by George Sand to M. Harrisse, Rue de l'Arcade, 37, Paris.

With two autograph letters of George Sand.

SCARRON, PAUL. SCARRON'S COMICAL ROMANCE; or a Facetious History of a Company of Strowling Players Interwoven with Divers Choice Novels, Rare Adventures and Amorous Intrigues. Written Originally in French by the famous and witty poet Scarron and now turned into English. Frontispiece by Faithorne. London, Wm. Crooke, at the Green Dragon, 1676.

Folio. Bound by Lortic; scarlet levant morocco; doublures of green levant; brocade fly-leaves; edges rough gilt; in a case.

First English translation of Scarron's work.

Extra-illustrated by the insertion of sixty engravings from French editions, including proofs before letters, India-paper and Japanese-paper impressions, and four portraits of Scarron.

The frontispiece is one of Faithorne's most elaborate wood-engravings. This amusing history of strolling players was probably translated by John Phillips, Milton's nephew. At page 17 is an interesting reference to Shakespeare. This allusion was an introduction by the translator. It does not appear in the later versions of Browne and Goldsmith.

VOLTAIRE, FRANÇOIS MARIE AROUET DE. LA PUCELLE; Poëme, suivi des Contes et Satires de Voltaire. Paris, Société Littéraire-Typographique, 1789.

2 vols., 4to. Levant morocco.

Extra-illustrated. Inserted are 150 engravings, including sets by Moreau, Marillier, Le Barbier, Monnet, Gravelot, and Duplessi-Bertaux.

——— ROMANCES, TALES, and Smaller Pieces of M. de Voltaire. London, Dodsley, 1794.

2 vols., post 8vo. Bound by Riviere; Spanish calf.

First edition in English of Voltaire's tales, including "Candide," "The Huron or the Pupil of Nature," "Zadig," etc., etc.

Illustrated by the insertion of nineteen plates by Moreau.

With an autograph letter of Voltaire.

VERLAINE, PAUL. LA BONNE CHANSON. Paris, 1870.

16mo. Original paper covers.
First edition.

With Verlaine's autograph inscription:

"à Mademoiselle Chevalier
Hommage de l'auteur
P. Verlaine."

One of the poet's earliest works. The verses in this book were written to his fiancée. His brief married life was so extremely miserable that the title, "La Bonne Chanson," has, as his biographer says, "a sound of irony." The volume was published during the war of 1870. Victor Hugo called it "a flower in a bombshell."

ZOLA, ÉMILE. CONTES À NINON. Paris, 1864.

Post 8vo. Levant morocco by Taffin; original paper covers preserved.
First edition.

Presentation copy.
On the half-title is Zola's autograph inscription:

"À M. Jules Levallois, témoignage du dévouement et de la sympathie de l'auteur, Émile Zola."

This was Zola's first book, written while he was a packing clerk in Hachette's bookstore, and before he appeared as the apostle of realism.

——— NOUVEAUX CONTES À NINON. With 31 etchings by E. Rudaux. Paris, Conquet, 1886.

8vo. Bound by Pagnant; scarlet levant morocco; elaborately tooled sides and back; silk linings and fly-leaves; edges rough gilt; in a case.

One of 150 copies printed on Japanese paper. From the exhibition of French bindings in the Chicago Exposition of 1893.

——— LA BÊTE HUMAINE. Paris, 1890.

Post 8vo. Levant morocco by Taffin; original paper covers preserved.
First edition.

Presentation copy. With a signed inscription by Zola on the half-title.

GERMAN

GOETHE, JOHANN WOLFGANG VON. HERMANN UND DOROTHEA. Stuttgart und Tübingen, 1814.

Square 12mo. Bound by Chambolle-Duru; red levant morocco; Jansen style; gilt edges.

First edition.

Presentation copy.
On the fly-leaf is Goethe's autograph inscription:

"Des Herren Grafen Henszel
zu freundlicher Erinnerung an Wiesbaden
d. 3 Aug. 1814. Goethe."

AMERICAN AUTHORS

BUNNER, H. C. POEMS. New York, 1895.

12mo. Cloth.

Inserted is a poem entitled "Forfeits," in Bunner's autograph.

FIELD, EUGENE. CULTURE'S GARLAND, Being Memoranda of the Gradual Rise of Literature, Art, Music and Society in Chicago, and Other Western Ganglia. With an Introduction by Julian Hawthorne. (With a Portrait of the Author by Himself, and other Illustrations by the same hand.) Boston, Ticknor & Co., 1887.

Half morocco, uncut; original covers bound in.

Several of the papers in this volume describe the cyclone of culture that swept over Chicago on the occasion of the first visit of Sarah Bernhardt. Inserted in this copy is a pencil sketch of Sarah Bernhardt as Camille, bearing the inscription: "Camille calling to old man Duval: 'Come back.'" (The sketch was made by Mr. Field while attending a Bernhardt performance with me. H. B. S.)

——— ECHOES FROM THE SABINE FARM, Being Certain Horatian Lyrics Now for the First Time Discreetly and Delectably Done into English Verse by Eugene and Roswell M. Field. With sundry little picturings by Edmund H. Garrett, and published in this pleasant wise by Francis Wilson, the Orchard, New Rochelle. 1891.

Small 4to. Original boards.
No. 15 of one hundred copies printed.

Presentation copy, with autograph inscription by Francis Wilson.

——— With Trumpet and Drum. By Eugene Field. Etched vignettes. New York, Scribner, 1892.

Post 8vo. Original binding, uncut.
No. 74 of the limited edition.

Inserted is a poem written in pencil on a visiting-card. This was written impromptu by Mr. Field, in the "Saints and Sinners' Corner" of McClurg's book-shop in Chicago, where the book-collectors of Chicago were wont to congregate to listen to words of wit and wisdom from Mr. Field. The poem is an imitation of Dr. Watts, beginning:

"Why should a naughty, heedless boy
A harmless little fly assail."

The concluding stanza runs as follows:

"So let each bird and beast enjoy
The vain brief life that God has given,
Whilst I my youthful hours employ
In works that fit the soul for Heaven."

——— Second Book of Verse. By Eugene Field. Chicago, Melville E. Stone, 1892.

8vo. Original binding, uncut.
Limited large-paper edition.

Inserted is an autograph letter of Eugene Field.

——— Love Songs of Childhood. By Eugene Field. New York, Scribners, 1894.

Large 8vo. Vellum, gilt, uncut.
One of 106 large-paper copies.

Inserted is an autograph letter from Eugene Field to the present owner, on the occasion of the birth of Sydney R. Smith, to whom one of the poems is dedicated.

——— The Love Affairs of a Bibliomaniac. By Eugene Field. New York, Scribners, 1896.

Crown 8vo. Original cloth, uncut.
One of 150 large-paper copies.

Inserted is a letter written by Mr. Field, introducing the present owner to a popular actress. This letter is printed in colored inks on vellum, with Chaucerian

phrasing and spelling, together with emblematic designs in the style of a valentine. There is also a letter from the actress to Mr. Field, stating that the holder of the letter of introduction had not presented it. (N.B. He preferred to keep the autograph.)

HAWTHORNE, NATHANIEL. THE SCARLET LETTER: a Romance. Boston, 1850.

Post 8vo. Levant morocco, uncut.
First edition.

With an autograph letter inserted.

——— THE HOUSE OF THE SEVEN GABLES. A Romance. Boston, 1851.

8vo. Bound by the Adams Bindery; levant morocco; inlaid designs; doublures of levant morocco; silk fly-leaves.
First edition.

With an autograph.

"Examined. Nath. Hawthorne, Surveyor."

——— THE MARBLE FAUN: or The Romance of Monte Beni. Boston, 1860.

2 vols., crown 8vo. Bound by Stikeman; straight-grained morocco, gilt, uncut.
First edition. With an autograph of Hawthorne inserted.

HOLMES, OLIVER WENDELL. SONGS IN MANY KEYS. Boston, 1862.

Post 8vo. Original cloth, uncut.
First edition.

On the fly-leaf is the autograph inscription:

"F. T. Cozzens
With the cordial regards of
O. W. Holmes."

LONGFELLOW, HENRY WADSWORTH. VOICES OF THE NIGHT. Cambridge, 1839.

Crown 8vo. Bound by Alfred Matthews; dark brown levant morocco, uncut.

First edition.

Inserted is an autograph stanza, signed:

"Take them, O great eternity!
Our little life is but a gust,
That bends the branches of thy tree,
And trails its blossoms in the dust.
HENRY W. LONGFELLOW.
Oct. 10, 1877."

——— THE BELFRY OF BRUGES and Other Poems. Cambridge, 1846.

Crown 8vo. Bound by Alfred Matthews; blue levant morocco, uncut.
First edition.

On the fly-leaf is the inscription in Longfellow's autograph:

"From the Author."

——— EVANGELINE, a Tale of Acadie. Boston, 1847.

Crown 8vo. Bound by Bradstreet; blue levant morocco, uncut.
First edition.

Inserted are the following lines in Longfellow's autograph:

"Bear a lily in thy hand;
Gates of brass cannot withstand
One touch of that magic wand.

Bear through sorrow, wrong, and ruth
In thy heart the dew of youth,
On thy lips the smile of truth.
HENRY W. LONGFELLOW.
CAMBRIDGE, Oct. 28, 1846."

——— THE ESTRAY, a Collection of Poems. Boston, 1847.

Crown 8vo. Bound by Alfred Matthews; light brown levant morocco, uncut.

First edition.

Inserted is an autograph letter of Longfellow, 4 pp., 8vo.
The book contains notes in Longfellow's hand, naming the authors of the poems.

——— THE SEASIDE AND THE FIRESIDE. Boston, 1850.

Crown 8vo. Bound by Stikeman; levant morocco, uncut.
First edition.

An autograph letter of Longfellow inserted.

——— THE SONG OF HIAWATHA. Boston, 1855.

Crown 8vo. Original cloth, uncut.
First edition.

Inserted is an autograph letter from Longfellow to Mr. Osgood, referring to his portrait.

POE, EDGAR ALLAN. THE RAVEN AND OTHER POEMS. By Edgar A. Poe. TALES. By Edgar A. Poe. New York, Wiley & Putnam, 1845.

2 vols. in 1, post 8vo. Old half morocco.
First edition.

On the fly-leaf is the inscription in Poe's autograph:

"Miss Sarah Virginia Durant,
from her very sincere friend
the Author."

——— EUREKA: A PROSE POEM. New York, G. P. Putnam, 1848.

Crown 8vo. Half levant morocco.
First edition.

With an autograph letter.

——— AUTOGRAPH MANUSCRIPT. Literary America. Some Honest Opinions about our Autorial Merits and Demerits, with Occasional Words of Personality. By Edgar A. Poe. Prefaced with a Critical and Biographical Sketch of the Author by James Russell Lowell and P. P. Cooke. 1848.

This manuscript consists of thirteen quarto pages, with a manuscript title and half-title; all most beautifully written in a hand so fine that it resembles copperplate.

The title-page is artistically printed by hand. Poe evidently took the greatest care in the preparation of the manuscript, which was written the year preceding his death. It is in immaculate condition, preserved in a case. This manuscript was formerly in the collection of Mr. C. B. Foote, but was not sold at auction with his books. It forms a part of the posthumously published work, "The Literati."

——— HOURS OF LIFE and Other Poems. By Sarah Helen Whitman. Providence, 1853.

Post 8vo. Bound by Bedford; half levant morocco, uncut.

Inserted is a photograph of Mrs. Whitman; also two autograph letters from Mrs. Whitman to C. Fiske Harris. In one of these letters Mrs. Whitman says:

"You asked me to write something to be bound up with the volume of my poems. On the last page there is a sonnet which I had intended to leave out from any future collection of my poems, if any such should ever be made, because there is an allusion in the fifth couplet to an anticipated event which did not 'come off,' though when the closing verses were written I entertained the pleasant delusion that the desired event was close at hand. I have rewritten the sonnet. It might perhaps answer to be bound up with the copy. If you agree with me in this, it would be well to *cut out* the page —227—if this is not an invasion of your bibliographical codes and customs."

The sonnet in Mrs. Whitman's autograph is bound in the book. The other letter of Mrs. Whitman also refers to Poe.

In Ingram's Life of Poe it is stated that, in 1848, Poe called upon Mrs. Whitman and tried to persuade her to marry him and return with him at once to New York. On the day next following Poe called again, and Mrs. Whitman showed him letters she had received, expostulating with her for receiving the poet's attentions. "Poe passed a night of wild delirium at the hotel in Providence. In the morning he arrived at Mrs. Whitman's residence, in a state of delirious excitement, calling upon her and imploring her to save him from some terrible doom. The tones of his voice rang through the house and were most appalling. 'Never have I heard anything so awful,' records Mrs. Whitman—'awful even to sublimity. . . . In the afternoon he grew more composed, and my mother sent for Dr. Okie, who, finding symptoms of cerebral congestion, advised his removal to the house of his friend, Mr. Pabodie, where he was kindly cared for.'"

A few days later, Mrs. Whitman promised to marry Poe, on condition that he never touched intoxicants again. Shortly before the date fixed for the wedding, Mrs. Whitman was told that Poe had been unable to keep his promise, and the engagement was broken off after a stormy scene.

——— EDGAR POE AND HIS CRITICS. By Sarah Helen Whitman. New York, 1860.

12mo. Original cloth.

A defense of Poe against Griswold and other assailants.

Richard Adams Locke.

About fourteen years ago, I think, "The New-York Sun", a daily paper, price one penny, was established in the city of New-York by Mr. Moses Y. Beach, who engaged Mr Richard Adams Locke as his editor. In a well-written prospectus, the object of the journal professed to be that of "supplying the public with the news of the day at so cheap a rate as to lie within the means of all." The consequences of the scheme, in their influence on the whole newspaper business of the country, and through this business on the interests of the country at large, are probably beyond all calculation.

Previous to the "Sun" there had been an unsuccessful attempt at publishing a penny paper in New-York; and the "Sun itself was originally projected, and for a short time issued, by Mess. Day and Wisner; its establishment, however, is due to Mr Beach, who purchased it of its disheartened originators. The first decided movement of the journal, nevertheless, is to be attributed to Mr Locke; and in so saying I by no means intend any depreciation of Mr Beach — since in the engagement of Mr L. he had but given one of the earliest instances of that sagacity for which I have every disposition to yield him credit.

At all events the "Sun" was revolving in a narrow orbit when, one day, there appeared in its editorial columns a prefatory article announcing very remarkable astronomical discoveries made at the Cape of Good Hope by Sir John Herschell. The information was said to have been received by the "Sun" from an early copy of the Edinburgh "Journal of Science" in which appeared a communication from Sir John himself. This announcement took very well — there had been few hoaxes in those days — and was followed by full details of the discoveries which were now found to have been made chiefly in respect to the moon, and by means of a telescope to which the one lately constructed by the Earl of Rosse is a plaything. As these discoveries were gradually spread before the public the astonishment of that public grew out of all bounds; but those who questioned the veracity of the "Sun" — the authenticity of the communication to the "Edinburg Journal of Science" — were really very few indeed: — and this I am forced to look upon as a far more wonderful thing than any "man-bat" of them all.

——— (MORAN, JOHN J., M.D.) A DEFENSE OF EDGAR POE. Life, Character, and Dying Declarations of the Poet. An Official Account of his Death. By his Attending Physician. (Illustrated.) Washington, 1885.

Demy 8vo. Original paper covers.

Presentation copy from the publisher.
Inserted is the following letter from Mrs. Clemm, Poe's mother-in-law.

"ALEXANDRIA, March 29, '60.

DEAR SIR:

You that were always kind to my dear son (E. A. Poe) will, I think, not refuse my request. I am very desirous of having your magazine for the present year. I am not able to pay for it. Will you send it to me? I will appreciate the favor very much. If you will comply with my request, please send the numbers from the commencement of the year. If you direct to me, care of Reuben Johnston, Esq., I will receive it safely.

Respectfully,

MARIA CLEMM."

The letter is endorsed in pencil: "Yes, gratis."

PRESCOTT, WILLIAM H. HISTORY OF PHILIP THE SECOND, King of Spain. With portraits. London, Bentley, 1855.

2 vols., 8vo. Half calf.

First edition.

Presentation copy.

"Joshua Bates, Esq.,
With the sincere regards of
The Author.
Boston, Nov. 7th, 1855."

(Inscription by an amanuensis.)

READ, THOMAS BUCHANAN. POEMS. New and Enlarged Edition. Philadelphia, 1853.

Post 8vo. Original cloth, uncut.

Presentation copy.

"To Mrs. McHenry
with the kind regards of
T. Buchanan Read."

SAXE, JOHN G. POEMS. (Portrait.) Boston, 1856.

Post 8vo. Original cloth, uncut.

Presentation copy.

"To Wm. and Sarah Neal
from their friend
John G. Saxe.
Burlington, Vt., Jan. 1, 1857."

WHITMAN, WALT. LEAVES OF GRASS. Author's edition, with Portraits from Life. Camden, N. J., 1876.

Post 8vo. Half morocco.

On the fly-leaf, in Whitman's autograph, is the inscription:

"Edward D. Bellows from the Author."

——— TWO RIVULETS. Author's Edition. Camden, N. J., 1876.

Post 8vo. Half morocco.

On the fly-leaf is Whitman's autograph inscription:

"Edward D. Bellows from the Author."

With a photograph of Whitman, signed: "Walt Whitman, born May 31, 1819."

WHITTIER, JOHN GREENLEAF. THE VISION OF ECHARD, and Other Poems. Boston, 1878.

Foolscap 8vo. Original cloth, uncut.
First edition.

On the fly-leaf is the following inscription in Whittier's autograph:

"The author of this little book sends it to his dear friend of many years, L. Maria Child, not because he has any high opinion of it from a literary point of view, but as a token of his love and grateful remembrance.
10 Mo. 4, 1878."

HISTORICAL CELEBRITIES

HISTORICAL CELEBRITIES

(Books, Manuscripts, and Engravings relating to Napoleon and the French Revolution are to be the subject of a separate catalogue.)

NAPOLEON I. ROSE ET DAMETTE, en trois livres, traduit du Hollandais de M. A. Loosjes. (Vignette.) Paris, 1806.

12mo. Old mottled calf; in a morocco case.

Arms of Napoleon I on the sides.

On the fly-leaf is written, in Dutch, a statement by Van Opstate, Commander of the Second Division of the Royal Netherland Artillery, who says that, on the 23d of July, 1815, he took this book from Fontainebleau, where it was in the library of Napoleon Bonaparte, "the overthrown Emperor of the French." In the same hand, but evidently written at a much later date, is a summary, "from memory," of the principal events in Napoleon's career from 1814 to his death.

——— HISTOIRE GÉNÉRALE DE LA DIPLOMATIE FRANÇAISE, Depuis la Fondation de la Monarchie. Par M. de Flassan. Paris, 1809.

8vo. Mottled calf.

The arms of Napoleon on the sides, and the library stamp on the title-page: "Cabinet de l'Empereur et Roi."

——— ŒUVRES DE MAUPERTUIS. Nouvelle Édition corrigée et augmentée. (Portrait.) Lyons, 1768.

4 vols., 8vo. Mottled calf, red edges.

These books were a part of Napoleon's library at St. Helena. The title-page of each volume has Napoleon's arms stamped in writing-ink—probably the only kind available at Longwood. Napoleon requested that the books he had used most should be given to his son, the Duke of Reichstadt; but the latter did not live to receive the volumes. The greater part of the St. Helena books were placed in the Colonial Office in London, where they remained till 1853, when Queen Victoria presented them to

Napoleon III. The entire collection was destroyed during the Commune, 1871. Of the St. Helena books there remain, therefore, only the few that Napoleon intended to be given to his son, as they were distributed among the companions of his exile.

——— JUGEMENT RENDU PAR LA COMMISSION MILITAIRE . . . qui Condamné à Mort Louis-Antoine-Henri de Bourbon, Duc d'Henghein [*sic*], etc., etc. Paris, 1804.

4 pp., 4to. Boards.

The report and verdict of the court martial in the trial of the Duc d'Enghien, ordered by Napoleon to be printed for his justification. With a document signed by Napoleon.

——— HOMMAGE D'UN FRANÇAIS à sa Majesté le Roi de Rome. . . . Par J. Lingay. Paris, Didot, 1811.

4to. Large paper. Red morocco.

Contains a portrait of Napoleon by Henry, and an allegorical portrait of the infant King of Rome, both printed in colors. This is the copy bound for presentation to Pope Pius VII, who was a prisoner of state in France at the time of the birth of Napoleon's son. The papal arms are tooled on the sides of the volume. A prisoner in a foreign land, his Holiness doubtless received this tribute to a new King of Rome with much gratitude.

With a manuscript school exercise of the Duke of Reichstadt.

——— MANUSCRIT VENU DE STE. HÉLÈNE d'une manière inconnue. 1817.

The original manuscript of this work, contained in a small quarto volume, paper covers; in a morocco case. With copies of the first French, English, and American editions.

In March, 1817, John Murray wrote to Byron: "I have just received, in a way perfectly unaccountable, a MS. from St. Helena—with not a word. I suppose it to be originally written by Bonaparte or his agents. It is very curious: his life, in which each event is given in almost a word, a battle described in a sentence. I call it simply 'Manuscrit venu de Ste. Hélène d'une manière inconnue.'"

Murray's letter to Byron is dated March 20, 1817. The manuscript was published immediately, Murray's imprint appearing on both the English translation and the French edition printed in Brussels. On the 26th of May, in the same year, the book was published in New York. It appears that more than one copy was sent out to enlist sympathy for the captive emperor. The majority of the historians refer to the work as spurious; but Murray distinctly states that his copy came from St. Helena. The style of the writing is exactly that of Napoleon, and the work bears every evidence

of having been dictated by him. The writer could have had no model to imitate, as the works of Las Cases, Montholon, and Gourgaud, all acknowledged to be from Napoleon's dictation, are of later date. Professor Sloane states that Napoleon repudiated the work; but the same authority says that the book was "in the Bourbon interest." On the contrary, it is all a justification of Napoleon. If the book was not dictated by Napoleon, the curious question arises: Where did the author get the Bonaparte style, which was not established in literature till several years later? The work has been attributed to J. F. L. de Chateauvieux, but upon what authority is unknown.

MARIE LOUISE, EMPRESS OF THE FRENCH. ALMANACH IMPÉRIAL, An Bissextil M.DCCC.XII. Présenté à S. M. l'Empereur et Roi, par Testu. (Vignette of Napoleon's arms.) Paris, chez Testu, Imprimeur de sa Majesté, 1812.

975 pp., large 8vo. Old French binding by Tissandier; red straight-grained morocco, elaborately tooled on back and sides with the Napoleonic devices (bees and eagles); on the sides, the arms of Marie Louise, inlaid in several colors; inside borders; silk linings and fly-leaves.

Bound for, and presented to, the Empress. Contains a list of the officers of all departments of the army and the imperial court for the year of the invasion of Russia.

——— DE L'INFLUENCE DES FEMMES SUR LA LITTÉRATURE FRANÇAISE. Par Madame de Genlis. Paris, 1811.

8vo. Contemporary French calf, gilt, with imperial devices and the monogram of Marie Louise surrounded by stars and a laurel wreath.

LOUIS XIV. L'OFFICE DE LA SEMAINE SAINTE, corrigé par le Commandement du Roy; conformément au Bréviaire et Messel de nôtre S. Père le Pape Urbain VIII. Paris.

8vo. Copperplates. Red calf, gilt edges.

Louis XIV's copy, with his arms on the sides, fleurs-de-lis in the corners, and a design of fleurs-de-lis and crowned L's on the back. The frontispiece represents his Most Christian Majesty handing his crown and sceptre to the crucified Christ.

——— DE BIBLIOTHECIS LIBER SINGULARIS. Auctore Johanne Lomeiero, Ecclesiæ Deutechomiensis Pastore. Zutphanæ, apud Henricum Beerren, Bibliopolam, 1669.

Small 8vo. Old red morocco.

Louis XIV's copy, with his arms on the sides and crowned monograms on the back. On the title-page are library stamps of the Bibliotheca Regiæ and of Mark Pattison, Lincoln College, Oxford.

LOUIS XV. PROPOSITION Concernant le Payement et la Police des Troupes du Roy, qui produira à sa Majesté une finance de six millions deux cens soixante mille livres. Inventée et proposée par le Baron de Sparre, Chevalier de l'Ordre de St. Louis, Lieutenant-Colonel et Major du Regim't Allemand de Sparre, cy-devant Ayde-Major-Général de l'Infanterie dans l'Armée de la Mozelle.

4to. Bound by Padeloup; red morocco.

A manuscript of 84 pp., 4to, beautifully written and elaborately bound for presentation to the King. The royal arms on the sides, with wide borders of fleurs-de-lis and laurel. The Baron de Sparre was a friend of the Marquise de Pompadour, and his proposition is to reduce the payments to the army in order that the King may have more funds for his personal expenses.

——— POMPADOUR, MARQUISE DE. (Jeanne Antoinette Poisson le Normant d'Étioles.) IL DECAMERON di Messer Giovanni Boccaccio, Cittadino Fiorentino. Amsterdam, 1665.

2 vols., 12mo. Bound by Padeloup. Calf, gilt sides and back.
The Elzevir Boccaccio.

Mme. de Pompadour's copy, with her arms on both sides of each volume. These books are described in the "Catalogue des Livres de la Bibliothèque de Madame la Marquise de Pompadour, Dame du Palais de la Reine." (Paris, 1765.) In the La Roche Lacarelle sale, her copy of La Fontaine brought 15,500 francs.

QUEEN ANNE. A COLLECTION OF SEVERAL STATUTES and Parts of Statutes now in force, relating to High Treason and Misprision of High Treason. London, C. Bell, Printer to the Queen's Most Excellent Majesty, 1709.

12mo. Old calf.

Queen Anne's copy, with her arms on the sides. Book-plates of Robert Day, Alderman of London, and Henry Davies.

QUEEN VICTORIA. The Colored Picture Book of Surprising Stories. (Illustrated with Colored Engravings.) London, [1850].

Small 4to. Original cloth.

Presentation copy.
With Queen Victoria's autograph inscription:

"For little Fritz from his affectionate God-mama,
Victoria Reg.

Christmas, 1858."

Inserted is a carte-de-visite photograph of Queen Victoria and the Prince Consort; also a document signed by the Queen.

NELSON, HORATIO, LORD. The Letters of Lord Nelson to Lady Hamilton; with a Supplement of Interesting Letters by Distinguished Characters. London, 1814.

2 vols. in 1, demy 8vo. Half calf.

Inserted is a remarkable letter—or, rather, three letters—on one folio sheet. The first is from Nelson, followed by letters from Lady Hamilton and Sir William Hamilton, her husband. All are written to Captain Ball, afterward Sir Alexander Ball, one of Nelson's officers. Nelson's letter, signed "your affectionate friend," promises Captain Ball a frigate, as "no man in the world deserves success so much as yourself." Lady Hamilton's letter is enthusiastic and affectionate. Sir William Hamilton's letter is friendly and appreciative of Captain Ball's achievements. Sir William's signature has been cut off. This letter is a unique memento of one of the most famous love affairs in history. Readers of biography are sufficiently familiar with the career of Emma Hamilton, her humble origin, her service as the goddess of beauty in the "Temple of Health" of a charlatan physician, and the celebrity given her by the genius of Romney the painter. When over sixty years old, the diplomatist Sir William Hamilton proved his philosophy by marrying her, she being then in her thirtieth year. Subsequently her amour with Nelson caused Sir William to change his school of philosophy from the Epicurean to the Stoic. On his death-bed the hero of Trafalgar committed to his countrymen the care of Lady Hamilton and their daughter Horatia, a charge which was carefully ignored.

DE LA MOTTE, JEANNE, "COMTESSE DE VALOIS." Memoirs, containing a compleat justification of her conduct, and an explanation of the intrigues and artifices used against her by her enemies, relative to the Diamond Necklace, etc., etc. Translated from the French written by herself. London, 1789.

8vo. Half morocco, gilt edges.

With the autograph of the instigator of the Diamond Necklace Plot on page 231, where she has signed the portion of the book devoted to a petition to the King: "Comtesse de Valois de la Motte."

PORTRAITS DE TOUS LES SOUVERAINS DE L'EUROPE ET DES HOMMES ILLUSTRES MODERNES; accompagnés d'un Texte Biographique. . . . Dédiés aux Souverains de l'Europe par Mme. Meyer, Peintre. Paris, [1812].

4to. Contemporary binding of red morocco, gilt, with the device of Duroc, Duc de Friuli, Napoleon's Marshal of the Palace.

From the collection of Victorien Sardou, with his book-plate. Inserted are a portrait and an autograph letter of Sardou.

THE DRAMA

THE DRAMA

ACTORS AND ACTRESSES of Great Britain and the United States from the Days of David Garrick to the Present Time. Edited by Brander Matthews and Laurence Hutton. New York, 1886.

5 vols., 4to. Half levant morocco, uncut.
No. 39 of 100 copies printed on large paper.

Extra-illustrated copy.

Inserted are more than five hundred portraits of the actors and actresses mentioned in the text, including many that are fine, rare, and curious; colored portraits, caricatures, etc. There are also inserted eighty autographs, including letters of David Garrick, John Philip Kemble, Edmund Kean, Charles Kean, Charles Fechter, E. L. Davenport, Edwin Forrest, W. C. Macready, Dion Boucicault, John Baldwin Buckstone, Charles Mathews the elder, Charles James Mathews, Robert William Elliston (3), Mrs. Inchbald, Charles Mayne Young, Henry West Betty ("the young Roscius"; also a letter from Betty's son), J. H. Hackett (the great Falstaff), William Farren, J. W. Wallack, Edwin Booth, Lawrence Barrett, Joseph Jefferson, W. J. Florence, J. R. Anderson (manager of Drury Lane), Alexandre Dumas the elder, Alexandre Dumas the younger, Eugène Scribe, J. R. Planché, Douglas Jerrold, Alfred Bunn, Benjamin Webster, John O'Keefe, Helen Faucit, Anna Cora Mowatt, Ellen Tree, William Davidge, James E. Murdoch, Harry Edwards, Sheridan Knowles (2), Steele Mackaye, Fanny Davenport, J. L. Toole, John Gilbert, Wilson Barrett, George Colman the younger, Charles Kemble, Daniel Terry, E. A. Sothern, Sarah Siddons, Charlotte Cushman, Modjeska, Lotta, Sarah Jewett, and many others.

There are also inserted about forty playbills of performances by Peg Woffington, Mrs. Siddons, John Philip and Charles Kemble, Edmund Kean (3), George Frederick Cooke (2), Charlotte Cushman (as Romeo; rare), Charles Kean, Liston, Munden, Mathews, Mme. Vestris, J. W. Wallack, Miss Farren, Mrs. Jordan, and others.

Other inserted items are numerous newspaper clippings, advertisements, etc., some very curious, including excerpts from papers of 1734 and 1747, referring to Peg Woffington, Kitty Clive, Quin, and others.

BANCROFT, MR. AND MRS. S. B. ON AND OFF THE STAGE. London, R. Bentley, 1888.

2 vols., 8vo. Half calf, uncut.

Presentation copy.

"To Augustin Daly
with good wishes from the authors
Marie E. Bancroft.
S. B. Bancroft.
1888."

BETTERTON, THOMAS. THE HISTORY OF THE STAGE from the Restoration to the Present Time, including the Lives, Characters, and Amours of the most eminent Actors and Actresses. By Mr. Thomas Betterton. London, E. Curll, 1741.

Portrait of Betterton by Vandergucht, after Kneller. Vignettes of Mrs. Ellen Gwyn, Mr. Booth, and Mrs. Oldfield.

8vo. Old calf.

Inserted are two playbills: Kitty Clive in "The Busybody" and in "The Devil to Pay"; also an old copperplate portrait of Mrs. Oldfield.

BOOTH, EDWIN. RECOLLECTIONS by his Daughter, Edwina Booth Grossmann, and Letters to her and to his Friends. Portraits and other illustrations. New York, 1894.

8vo. Original cloth.

With this copy are the following items: A carte-de-visite photograph of Edwin Booth and his daughter, an autograph letter of Edwin Booth, and seventy-five playbills of Booth's Theatre, from 1869 to 1883, including performances by Edwin Booth, Salvini, Sarah Bernhardt, Adelaide Neilson, Genevieve Ward, Edwin Adams, Lotta, Lawrence Barrett, John McCullough, Clara Morris, and all the leading American actors of the period.

BOOTH, JOHN WILKES. TWO PLAYBILLS: one of "Macbeth," at Providence, October, 1861; the other of "Richard III," at Baltimore, February, 1862.

J. Wilkes Booth was twenty-six years old at the time of his death. Because of his short and erratic career on the stage, playbills of his performances are scarce.

BOOTH, JUNIUS BRUTUS. AUTOGRAPH LETTER, dated April 15, 1833.

2 pp., 4to.

A curious letter to Thomas Hamblin.

". . . I took you for a man of feeling, but I find you a callous fiend. You had better stop. The answer to my challenge you should have given as a gentleman, in writing, to Mr. White. . . . We are enemies, remember. I was your friend for *her* sake; that should be ample cause for you to abstain from being a deliberate murderer, in which light I hold you now. . . . If you have the courage of a gentleman, waive the nonsensical engagement till we have exchanged shots, &, on my honour, be my child alive or dead, the engagement shall go on if I am able to walk, act, and speak. . . ."

After this display of melodrama the letter becomes very business-like. It is signed: "Your brother in virtue, Cholera!"

——— AUTOGRAPH LETTER to David Paul Brown, dated Albany, May 24, 1834.

2 pp., 4to.

Refers to his having given away certain property.

". . . Now if such were the case, I must have been insane & still under that hallucination which afflicted me so seriously last winter. . . ."

BURTON, WILLIAM E. MEMOIRS OF SIR WILLIAM KNIGHTON. By Lady Knighton. Philadelphia, 1838.

8vo. Original boards.

On the fly-leaf is the autograph of W. E. Burton, the comedian.

CIBBER, COLLEY. AN APOLOGY FOR THE LIFE OF MR. COLLEY CIBBER, Comedian and Late Patentee of the Theatre Royal. With an Historical View of the Stage during his own Time. Written by Himself. (Quotation.) (Portrait by Vandergucht, after Vanloo.) London, John Watts, 1740.

4to. Old russia, elaborately gilt and blind-tooled.
First edition.

Extra-illustrated copy.
Inserted are eighty-five portraits by Picart, Bartolozzi, Faithorne, Marshall, Vertue, Vandergucht, Faber, J. Smith, and others. All these portraits are fine and rare,

including several folio mezzotints of great interest. The work of extra-illustration was probably done about a hundred years ago, as the binding is of that period. The inserted material includes two benefit tickets designed by Hogarth, one being for a testimonial to Joe Miller.

There is also a document signed by Colley Cibber, Barton Booth, and Robert Wilks:

"Mrs. Cutburt her bill. November 11, 1715.

	£	s.	d.
For a tower for Mrs. Barbier.	1	10	0
For a Taile of Haire and a Tower for Mrs. Horton in False Friend 2 nights.	0	5	0
	1	15	0"

CIBBER, SUSANNAH MARIA. An Account of the Life of that Celebrated Actress, with Interesting and Amusing Anecdotes; also the two Remarkable and Romantic Trials between Theophilus Cibber and William Sloper. (Portrait.) London, 1887.

4to. Half calf.

Augustin Daly's copy, with his book-plate. Inserted are two playbills of David Garrick's performances, with Mrs. Cibber in the casts; a folio mezzotint of Colley Cibber; a quarto mezzotint of Mrs. Cibber (rare); several other old prints; a water-color drawing of Garrick; and an excerpt from a newspaper of 1737, with an announcement of a performance by Mr. and Mrs. Cibber.

CONGREVE, WILLIAM. The Works of Mr. William Congreve. In Three Volumes, Consisting of his Plays and Poems. (Portrait and plates by Grignion.) Birmingham, Baskerville, 1761.

3 vols., large 8vo. Bound by Tout; polished calf.

With Congreve's autograph inserted.
This was the first work of the Baskerville Press.

CROUCH, MRS. Autograph Album. "Reliques of my Contemporaries." Containing 121 autographs, signatures, and signed quotations, including many of the theatrical and musical celebrities of the period.

Small 4to. Old morocco.

Among the autographs are those of Edmund Kean, Charles Kean, Elliston, Farren, Harley, John Howard Payne, Mrs. Mountain, Rubini, Balfe, De Beriot, Pasta, Lablache,

Grisi, Mr. and Mrs. Keeley, John Braham, T. P. Cooke, Sir Henry Bishop, Planché, Samuel Phelps, Henry Wallack, Buckstone, Count d'Orsay, and others.

ELLISTON, ROBERT WILLIAM. Memoirs. By George Raymond, Esq. With illustrations by George Cruikshank. London, J. Ollivier, 1846.

4 vols., 8vo. Bound by Riviere & Son; polished calf, uncut.
First edition.

Extra-illustrated copy.

The original two volumes extended to four by the insertion of 185 old theatrical portraits; also a duplicate set of the Cruikshank illustrations on India paper. Many of the portraits are scarce proofs and India-paper impressions.

In the first volume is a contract, 4 pp., 4to, entirely in Elliston's autograph, relating to the lease of a theatre.

In the second volume is an autograph letter from Elliston to Charles Ollier:

" . . . Of myself I can say nothing very satisfactory. 'Mens sana in corpore sano,' certainly not; for I feel a distressed mind in its most acute sense, struggling against oppression with too much pride to resist. *N'importe!* Time, patience, and truth conquer all things; but it is an awkward thing for a man to say I shall find justice when I am incapable of feeling it. The grave has a marvelous tendency to hide infirmities and discover good qualities. . . ."

The writer of this was the man called by Lamb "the joyousest of once embodied creatures."

GARRICK, DAVID. The Life of David Garrick, from Original Family Papers and Numerous Published and Unpublished Sources. By Percy Fitzgerald, M.A., F.S.A. London, 1868.

4 vols., 8vo. Half levant, gilt, uncut.

Extra-illustrated copy.

The original two volumes extended to four volumes by the insertion of two hundred portraits, most of which are scarce old prints. There are forty-five different portraits of Garrick and several rare prints of Peg Woffington.

There are also inserted two autograph letters of Garrick. One (1 p., small 4to) is written from Paris to his brother George. The second (1 p., 4to) is to the treasurer of Drury Lane Theatre, authorizing a payment to Mr. De Loutherbourg. The latter was Garrick's scenic artist and the first of his profession to attempt correct and elaborate scenic effects.

In the third volume is a playbill of "The Non-Juror," with Mr. Cibber as Wolf and Mrs. Woffington as Maria, "the second time of appearing these three years." This bill announces the appearance of Mr. Sheridan (grandfather of R. B. Sheridan) as Hamlet.

——— XENOPHON. L'OPERE MORALI. Tradotte per M. Lodovico Domenichi. (Vignette.) Venice, 1547.

Small 8vo. Old red morocco.

David Garrick's copy, with his book-plate and some memoranda in Italian, in his hand.

——— (JOHN MILTON.) EIKONOKLASTES. In Answer to a Book intitul'd EIKON BASILIKE, the Portraiture of His Sacred Majesty King Charles the First in his Solitudes and Sufferings. By John Milton. (Quotations.) Amsterdam, 1690.

Small 8vo. Old calf, blind-tooled.

David Garrick's copy, with his book-plate.

GWYN, ELEANOR. THE STORY OF NELL GWYN; and the Sayings of Charles the Second. By Peter Cunningham. (Illustrated with wood-engravings.) London, Bradbury & Evans, 1852.

2 vols., post 8vo. Bound by Bradstreet; green levant extra, uncut.
First edition.

Extra-illustrated copy.

The original volume extended to two by the insertion of 160 portraits. This copy belonged to Augustin Daly, who had another extra-illustrated copy in folio size. The present volumes were used for the smaller portraits. The prints are by the most famous engravers: Bartolozzi, Scriven, Vertue, Picart, Earlom, C. Turner, R. White, and others.

JEFFERSON, JOSEPH. AUTOBIOGRAPHY. (Portraits.) New York, 1889.

8vo. Original cloth.

With this copy are autograph letters of Joseph Jefferson, Dion Boucicault, Wm. J. Florence, Lester Wallack, John T. Raymond, Augustin Daly, Barney Williams, Charlotte Cushman, and Sir Charles Wyndham.

Also the following playbills: Benefit performance for Mr. Jefferson (grandfather of Joseph), dated February 28, 1820, Philadelphia Theatre. In this bill Mr. Jefferson appears as "a female ballad-singer." Benefit for Mr. J. Jefferson, at the Baltimore

Theatre, April, 1829, with "Joe" Jefferson's father, grandfather, and aunt in the cast. Benefit of Mr. Jefferson, Philadelphia Theatre, April, 1827, with the Jefferson family in the cast; Philadelphia Theatre, March, 1822, with Jefferson, Burke, Mrs. Jefferson, H. Wallack, and other well-known names; eleven playbills, 1872–80, of performances by Joseph Jefferson and his associates.

JORDAN, DORA. The Life of Mrs. Jordan. By James Boaden, Esq., Author of the Life of Kemble. London, 1831.

2 vols., 8vo. Half levant, uncut.

Extra-illustrated copy.
Inserted are seventy-five portraits of Mrs. Jordan and contemporary actresses.

KEAN, EDMUND. The Life and Adventures of Edmund Kean, Tragedian. 1787–1833. By J. Fitzgerald Molloy. London, 1888.

2 vols., 8vo. Half levant, uncut.

Extra-illustrated copy.
Inserted are one hundred portraits, nearly all contemporary prints; autograph letters of Macready and Fanny Kemble; autograph of Charles Kemble; two Kean playbills (Kean as Richard and as Othello); contemporary newspaper clippings; a pass for Drury Lane Theatre, signed by Edmund Kean; and an original engraved invitation to the farewell dinner given to John Philip Kemble.

——— Autograph Letter, signed. Written from Sullivan's Island, April 19, 1826, to John Cooper, Theatre Royal, Covent Garden.

3 pp., 4to.

A letter of great interest. Kean sought refuge at Sullivan's Island, in 1826, after he had been hissed and hooted from the stage in several American cities. It was during his wanderings at this period that he seriously thought of abandoning civilization and becoming an Indian chief, and he was actually installed as a member of a band of Hurons. When this letter was written, he had determined to return to London, and in the scene of his former triumphs brave the public that drove him from England because of a scandal with which he was connected. Macaulay thus comments upon this incident: "Will posterity believe that, in an age in which men whose gallantries were universally known . . . were the delight of every society, and the favorites of the multitude, a crowd of moralists went to the theatre in order to pelt a poor actor for disturbing the conjugal felicity of an alderman?"

This letter refers mainly to terms and other matters connected with Kean's expected return to the English stage.

——— PLAYBILL of the Theatre Royal, Haymarket, Tuesday, June 10, 1806.

The bill consisted of "Peeping Tom" and "The Heir at Law." In the latter Edmund Kean made one of his earliest appearances in London, playing the small part of John, a servant. Kean was then seventeen years old. It was eight years later, after his career as a strolling player, that London accepted him as a great tragedian.

——— NINE PLAYBILLS of Edmund Kean's performances at Drury Lane and Covent Garden, 1815 to 1830; each in a different character: Othello, Sir Giles Overreach, Richard III, Coriolanus, Virginius, Bajazet, etc.

KEAN, CHARLES. THE LIFE AND THEATRICAL TIMES OF CHARLES KEAN, F.S.A., including a Summary of the Stage for the Last Fifty Years. By John William Cole. London, Bentley, 1859.

2 vols. in 1, crown 8vo. Original cloth.

An autograph letter of Charles Kean and an order for the theatre, signed by him, are inserted.

KEMBLES, THE. AN ACCOUNT OF THE KEMBLE FAMILY, including the Lives of Mrs. Siddons and her Brother, John Philip Kemble. By Percy Fitzgerald, M.A., F.S.A., Author of "The Life of Garrick," etc. London, Tinsley Brothers (n. d.).

2 vols., 8vo. Half levant, uncut.

Extra-illustrated copy.

Inserted are thirty-one portraits of J. P. Kemble, twenty-eight portraits of Mrs. Siddons, twenty-four portraits of other members of the Kemble family, six autograph letters and documents signed by J. P. Kemble, Charles Kemble, and Fanny Kemble; also original playbills (Mrs. Siddons as Lady Macbeth, J. P. Kemble as Penruddock, etc.).

KEMBLE, JOHN PHILIP. MACBETH AND RICHARD THE THIRD. An Essay in Answer to Remarks on Some of the Characters of Shakspeare. By J. P. Kemble. London, John Murray, 1817.

Post 8vo. Old morocco, gilt.

Presentation copy from the greatest tragedian of his day to the greatest comedian. On the fly-leaf is the following autograph inscription to Charles Mathews:

"My dear Mathews, I pray accept this Essay from
Yours sincerely,
J. P. Kemble."

——— AUTOGRAPH LETTER.

3 pp., 4to.

Interesting letter regarding his financial affairs, written from Switzerland after Kemble's retirement from the stage and one year before his death.

The funds alluded to were the proceeds of the sale of his library. He had made a fine collection of quarto plays, which was sold to the Duke of Devonshire.

——— Q. HORATII FLACCI OPERA, cum Scholiis Veteribus Castigavit, et Notis Illustravit Gulielmus Baxterus. Glasgow and London, 1796.

Large 8vo., 575 pp. Half morocco.

A book with an interesting history. Its first owner was John Philip Kemble, whose leather book-label is inlaid in the sides. Afterward it was acquired by John Denman, who has written on the fly-leaf the following inscription presenting the volume to Macready:

"Gulielmo Carolo Macready, Armigero,
Viro eximio ac præclaro
Artis Histrionicæ hodie peritissimo
necnon
Amicitia summa dignissimo,
Librum huncce Antecessoris ejus illustrissimi proprium
Ea, qua par est, observantia,
Joannes D. Denman
1837."

Macready mentions this book in the second volume of his Diary. His book-plate is on the inside of the front cover. At the sale of Macready's library this volume was bought by Anthony Trollope, whose book-plate it contains. Trollope presented the book to Sir Frederick Pollock, who edited Macready's Diary. From Pollock the volume was passed on to Sir Henry Irving, whose red-and-black book-plate is on a fly-leaf.

KENDAL, MRS. (MADGE ROBERTSON). DRAMATIC OPINIONS. By Mrs. Kendal. Boston, 1890.

Foolscap 8vo. Half calf, uncut.

Presentation copy, with the following inscriptions by Mr. and Mrs. Kendal:

"Deal gently with me when I am gone—from Chicago.
Madge Kendal."

"I leave my character behind me.
W. H. Kendal."

Inserted is an autograph note of Mrs. Kendal, signed "Madge."

LIND, JENNY. (SIR ARTHUR SULLIVAN.) CHURCH HYMNS with Tunes. Edited by Arthur Sullivan. London (n. d.).

4to. Cloth.

On the title-page is the autograph inscription:

"Mad: Goldschmidt
with the affectionate regard of
Arthur Sullivan.
Christmas, 1874."

MASSINGER, PHILIP. PLAYS; with Notes Critical and Explanatory by W. Gifford, Esq. London, 1813.

4 vols., royal 8vo. Calf, gilt.

Douglas Jerrold's copy, with his autograph on the title-page of Vol. I.

MATHEWS, CHARLES. MEMOIRS OF CHARLES MATHEWS, COMEDIAN. By Mrs. Mathews. Illustrated. London, 1839.

4 vols., 8vo. Half levant, uncut.

Extra-illustrated copy.

Inserted are 180 prints, most of which are character portraits and colored caricatures of comedians—Mathews and his contemporaries.

There are also inserted the following autograph letters: two of Charles Mathews, one of Charles James Mathews, one of George Colman, and one of W. Dowton. In one of Mathews's letters are these verses:

"My love is so pretty
That young Master Betty,
Nor Lord Henry Petty
Her hand could refuse.
The great Duke of Clarence
And old Doctor Lawrence
Must both travel far hence
A better to choose.

Mathematical teachers,
Stiff Methodist preachers,
And all those gay creatures
That steal about town,
Great foreign ambassadors
Never can pass her doors;
But my sweet lass deplores
So much renown."

——— MANUSCRIPT, signed.

1 p., folio.

A sketch of the life of Mohun the actor, a contemporary of Betterton and a soldier in the service of King Charles I.

Mathews nearly completed a Biographical Dictionary of Actors and Actresses, of which this is a portion.

O'KEEFE, JOHN. DRAMATIC WORKS. London, 1798.

4 vols., 8vo. Old calf.

With the author's autograph on the fly-leaf.

O'Keefe wrote "Wild Oats," which Charles Lamb declared to be the most perfect piece of stagecraft he had ever seen.

OLDFIELD, ANNE. LIFE OF MRS. OLDFIELD. By Wm. Egerton. London, 1731.

8vo. Bound by Zaehnsdorf; levant morocco, rough gilt edges.

Extra-illustrated copy.

This book was extra-illustrated at least a hundred years ago. When acquired by the present owner, it was in a dilapidated condition which necessitated rebinding. There are over one hundred inserted prints, and these are, without exception, old and curious, including specimens by the earliest engravers. Among the prints are the rare portrait of Cowley at the age of thirteen; Queen Elizabeth, by Marshall; and others equally scarce. There are also inserted a number of clippings from eighteenth-century newspapers, theatrical advertisements, criticisms (some from the *Tatler*), etc.

OTWAY, THOMAS. WORKS. London, 1757.

3 vols., small 8vo. Old calf.

This copy belonged to Isaac Reed, the Shakespearian authority, and contains notes in his hand. He has inserted two portraits of Otway and a tract concerning him.

OXBERRY, W. DRAMATIC BIOGRAPHY and Histrionic Anecdote. With 60 steel portraits. London, G. Vertue, 1825.

5 vols., 12mo. Half calf.

This copy belonged to Frank Chanfrau, whose "Kit the Arkansas Traveler" was one of the most popular creations the American stage has known. His autograph is on the fly-leaf.

PLAYS. A VOLUME OF PLAYS by J. Sheridan Knowles, T. N. Talfourd, and Thomas Medwin, including:
WOMAN'S WIT. By J. Sheridan Knowles. With autograph presentation inscription.
THE ATHENIAN CAPTIVE. By T. N. Talfourd. With autograph inscription by the author.
AGAMEMNON. By Thos. Medwin. With autograph inscription.
London, 1832–33.

8vo. Half levant, uncut.

RACHEL. MEMOIRS OF RACHEL. By Madame de B. London, 1858.

2 vols., 8vo. Half levant, uncut.

Extra-illustrated copy.

Inserted are eighty portraits of French actors and dramatists, including colored portraits and India-paper impressions.

Rachel was extremely avaricious. On one occasion, when she was giving a dinner, she borrowed a pineapple to add to the effect of a dish of fruit. One of the guests, getting rather festive, thrust a knife into the pineapple, whereupon "Rachel gave a shriek," says the chronicler, "as if the blade had entered her heart."

REYNOLDS, FREDERICK. DRAMATIC WORKS. A Collection of the Plays of F. Reynolds, as published separately. London, 1793–1815.

3 vols., 8vo. Calf, gilt.

James Maidment's copy, collected by him; with two inserted portraits of Reynolds, and a document signed by him, together with numerous newspaper clippings regarding Reynolds and his work.

This author wrote more than a hundred popular plays. One of his pieces, "The Caravan," was written to display the histrionic talent of a Newfoundland dog. After the canine actor had effected a thrilling rescue, the audience cheered, and Richard Brinsley Sheridan, then manager of the theatre, rushed behind the scenes, shouting: "My preserver! Where is my preserver?" Reynolds came modestly forward. "No, no!" cried Sheridan; "the dog! Where is the dog?"

Two of these plays belonged to Miss Maria Foote, who appeared in them. She afterward became the Countess of Harrington.

ROBINSON, MARY. MEMOIRS of the Late Mrs. Robinson, written by herself. With Some Posthumous Pieces. (Portrait.) London, 1801.

4 vols., 12mo. Old mottled calf.

With an autograph letter of Mrs. Robinson and a document signed by George IV.

Mrs. Robinson was the "Perdita" of George IV when he was Prince of Wales. This copy has in each volume the book-plate of Hugh, Earl of Eglinton.

SHAKESPEARIANA. RICHARD THE THIRD AND "THE PRIMROSE CRITICISM." Chicago, 1887.

Post 8vo. Levant morocco, uncut.

Extra-illustrated copy.

With eighty portraits of Shakespeare, his editors, commentators, and stage interpreters, including character portraits of all the great actors who have been distinguished as Richard III. The book was written by the Rev. F. M. Bristol in reply to a lecture delivered in Chicago by James Russell Lowell, who essayed to prove that Shakespeare did not write "Richard III." This copy was extra-illustrated by the author.

——— A PLEASAUNT COMEDIE OF THE LIFE OF WILL SHAKSPEARE, Player of the Globe Theatre on the Bankside. Wherein may be found Sundrie Diverting Humours, together with a setting forthe of the many Follies of Stage Players in generall, and also Certaine Songes sette to airs newly invented. As it hath *not* been enacted by the Righte Honorable the Lord Chamberlayne his Servants, nor yet by any others, to the present regret of the Author, Harry B. Smith. Chicago, Dial Press, 1893.

Crown 8vo. Bound by Zaehnsdorf; levant morocco.

One hundred copies privately printed.

Extra-illustrated copy. With twenty-two different portraits of Shakespeare and twenty-three portraits of his contemporaries.

SHERIDAN, RICHARD BRINSLEY. THE CRITIC; or a Tragedy Rehearsed, a Dramatic Piece in three acts, as it is performed at the Theatre Royal in Drury Lane. By Richard Brinsley Sheridan, Esq. (Vignette.) London, T. Becket, 1781.

Bound by Riviere & Son; levant morocco, uncut.

First edition.

Inserted is an autograph letter from Sheridan, recommending the son of one of his old servants for a place in the India House.

——— LIVES OF THE SHERIDANS. By Percy Fitzgerald, Author of "The Romance of the Stage," etc. (Portraits.) London, 1886.

2 vols., 8vo. Half levant, uncut.

Extra-illustrated copy.

With one hundred inserted portraits, mostly of the members of the Sheridan family. Inserted in Vol. I is a document signed by Sheridan, Grenville, and George Walpole; also a manuscript story, by Louisa Sheridan, called "The Grecian Wife." In Vol. II are the following insertions: a tailor's bill, 3 pp., folio; a shoemaker's bill; a bill for repairing clothes—all several years overdue, showing Sheridan's extravagance and carelessness; also part of the manuscript of an unpublished comedy, 4 pp., small 4to, in Sheridan's autograph.

SIDDONS, SARAH. Q. HORATIUS FLACCUS cum Commentariis Selectissimis Variorum & Scholiis Integris. Johannis Bond. . . . Lugd. Batav. et Roterod. Ex Officina Hackiana, 1670.

Crown 8vo. Old calf. Copperplate frontispiece.

On the fly-leaf is an autograph letter from Sarah Siddons, presenting the book to Thomas Campbell, the poet, who was afterward her biographer:

"BATH, October 5th.

DEAR MR. CAMPBELL: I have great pleasure in forwarding the proof-sheets, in also forwarding this 1670 edition of Horatius Flaccus, an edition which I know you will fully appreciate on account of its extreme rarity. I believe my illustrious brother John

became possessed of it through his grandfather, who, as you doubtless know, was a great bibliophile and delighted in anything rare & ancient and curious. My brother loved the sonorous language of Horace.

The rest of the proof-sheets will reach you, D. V., on the 12th, a week from to-day. Trusting you are better in health, believe me

Ever faithfully,

SARAH SIDDONS.

P.S. John has put a curious ending to this volume. See last leaf. S. S."

The "curious ending" is the following in John Philip Kemble's autograph:

"This edition so rare
Of a writer sans peer
Should be treasured by all
The great, good (?), and small.
J. P. K.
T. R. D. L."

The rhyming of "rare" and "peer" is characteristic of Kemble's peculiar pronunciation. "Bird" for "beard," "airth" for "earth," and "aitches" for "aches" are a few examples of a system of orthoepy all his own. Kemble's autograph is on the title-page, and notes and marked passages show that he studied and appreciated Horace, who, indeed, seems to have been a favorite author with him. Another edition of Horace which belonged to him is in the present collection. (See Kemble.)

TERRY, ELLEN. FOURTEEN LINES in her autograph.

The "Quality of Mercy" speech from "The Merchant of Venice." Signed. With autographed portraits of Miss Terry and Henry Irving.

VESTRIS, ELIZA. MEMOIRS of the Life and Public and Private Adventures of Madame Vestris; with interesting and amusing Anecdotes of Celebrated Characters in the Fashionable World. . . . To which are added the Amorous Confessions of Madame Vestris, from a series of letters written by Madame to Handsome Jack, etc., etc. London, 1839 (reprint).

4to. Morocco, gilt, uncut.

Extra-illustrated large-paper copy.

Inserted are twenty-five portraits of Mme. Vestris and her contemporaries; also six playbills of her performances, and an autograph note:

"You *must* keep Box No. 1 for Lord Worcester to-night. He is coming.
Yours truly,
E. VESTRIS."

BINDINGS AND EXTRA-ILLUSTRATED BOOKS

BINDINGS AND EXTRA-ILLUSTRATED BOOKS

BERTHEROY, JEAN. (CHAMBOLLE-DURU.) FEMMES ANTIQUES. La Légende, l'Histoire, La Bible. Ouvrage couronné par l'Académie Française. (Illustrations by Bouguereau, Falguière, Le Roux, Leloir, Toudouze, and others.) Paris, L. Conquet, 1892.

Large 8vo. Bound by Chambolle-Duru; blue levant; panelled sides, inlaid with pink flowers; back inlaid with the same design; doublures of scarlet levant. In a case; original covers bound in.

Of this work, crowned by the French Academy, 250 copies were printed. This copy was exhibited at the Chicago Exposition as a specimen of French bookbinding.

BINDING. An old French binding converted into a jewel-case.

The binding is red straight-grained morocco, elaborately tooled and lined with green silk; the resemblance to a book being perfectly preserved. On the sides are the arms of Jean Jacques Cambacérès.

Cambacérès was prominent in the Revolutionary Convention in 1792; president of the Committee of Public Safety, 1794; Second Consul with Bonaparte in 1799; and was created Duc de Parma, 1808.

BOCCACCIO, GIOVANNI. THE DECAMERON. Translated by John Payne. Illustrated by Louis Chalon. London, Lawrence & Bullen, 1893.

2 vols., royal 8vo. Bound by Canape in wine-colored levant morocco; doublures of olive levant with gilt panels; uncut.

One of the limited edition with five extra plates by Chalon.

Extra-illustrated copy, with 250 plates inserted, including the following:

Set of the Stothard plates, India proofs before letters, formerly the property of Derwent Coleridge, with his autograph on the cover.

Set of Stothard plates on plain paper.

Complete set of the plates made for the 1757 edition, by Eisen, Gravelot, Boucher, and others.

Set of etchings by Flameng.

Set of etchings by Wagrez.

CERVANTES. (MIGUEL DE CERVANTES SAAVEDRA.) THE HISTORY OF THE INGENIOUS GENTLEMAN, DON QUIXOTE OF LA MANCHA. Translated from the Spanish by P. A. Motteux. (Illustrated with etchings by A. Lalauze.) Edinburgh, Wm. Patterson, 1879.

4 vols., imperial 8vo. Bound by Zaehnsdorf in scarlet levant, elaborately tooled with insignia of knighthood.

One of fifty large-paper copies, with a duplicate set of Lalauze's etchings on India paper.

Extra-illustrated copy. Inserted are 300 plates, including complete sets by Hogarth, Stothard, Coypel, Los Rios, Vandergucht, Smirke, G. Cruikshank (wood-engravings and etchings), Clarke (colored prints), and others.

COBDEN-SANDERSON. BIBLIA INNOCENTIUM; being the Story of God's Chosen People before the Coming of Our Lord Jesus Christ upon Earth, written anew for children. By J. W. Mackail. Printed by William Morris, at the Kelmscott Press, 1892.

Small 4to.

Bound by T. J. Cobden-Sanderson at the Doves Bindery. Blue levant; the sides and back inlaid with white roses and green leaves; inside borders; rough gilt edges. With the book are two letters from T. J. Cobden-Sanderson, one stating that this volume was shown by him at the Arts and Crafts Exhibition. The "Biblia Innocentium" is one of the three books from the Kelmscott Press of which only 200 copies were printed.

HAMILTON, ANTHONY. MEMOIRS OF COUNT GRAMMONT. Edited, with Notes, by Sir Walter Scott. With a portrait of the author and 33 etchings by L. Boisson, on In-

dia paper, from original compositions by C. Delort. London, J. C. Nimmo, 1889.

Royal 8vo. Bound by Zaehnsdorf; blue levant, elaborately tooled and inlaid; uncut.

Extra-illustrated copy.

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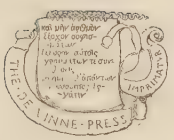
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